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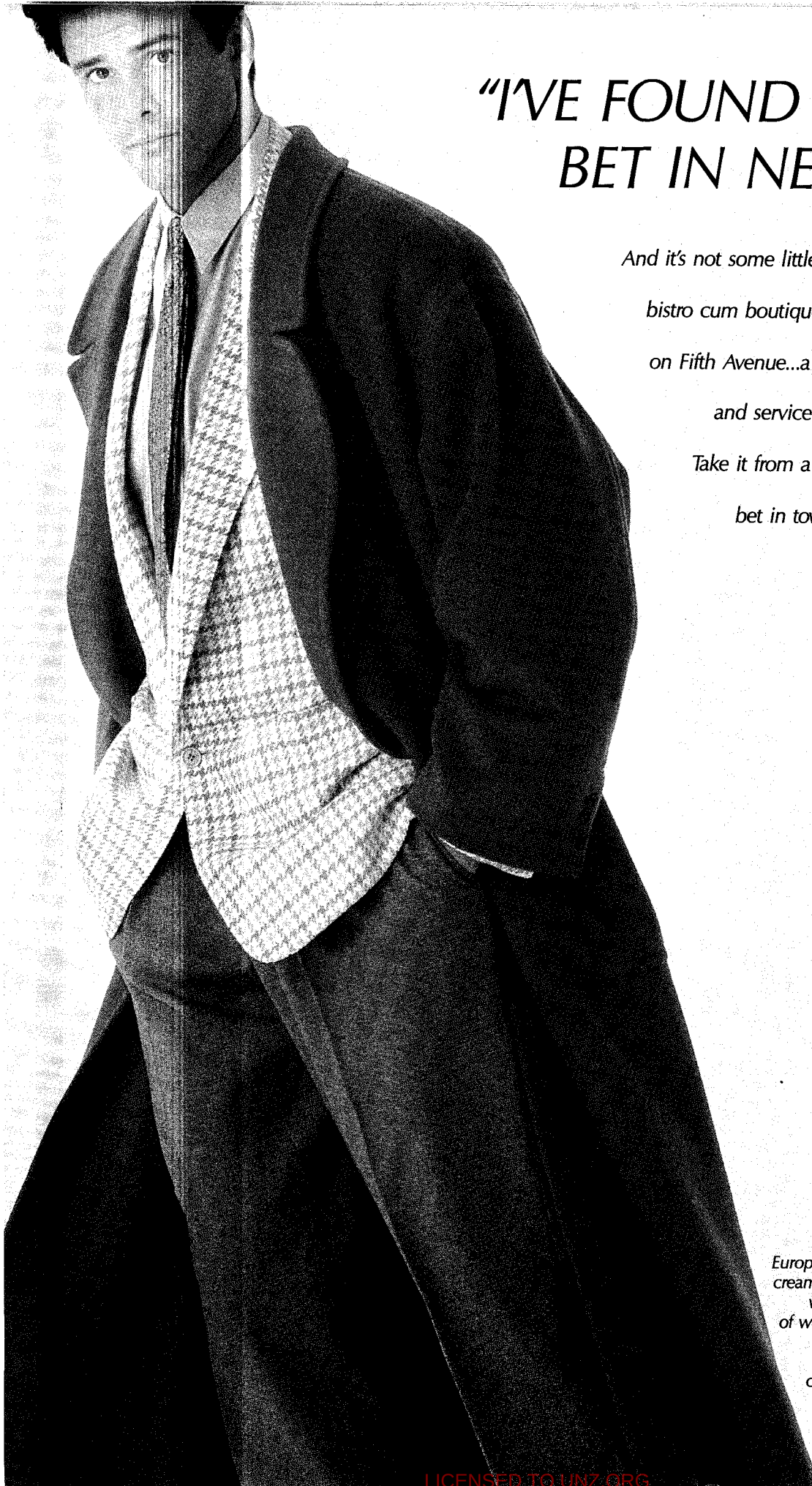
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BY LESLIE ELLIOTT

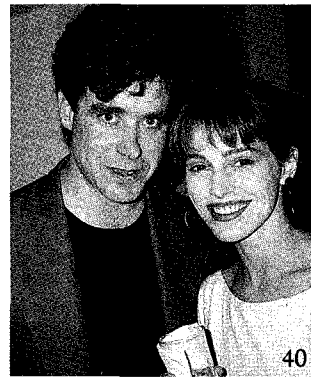
For busy New Yorkers, time is money. That's why many working people—who can't afford to take a half-day off from their jobs—hire others to wait for the plumber, stand in line at the passport office, and bid for paintings at an auction. There are people like Kathy Braddock, the "Intrepid New Yorker" (right), who can do almost anything: from supplying a Japanese translator to hiring the contractor to redo your apartment. There are services you can trust to screen nannies, buy shoes to match your clothes, deal with the bureaucracy, gather information for the IRS—and even set mousetraps in your apartment.



40 Slave of New York

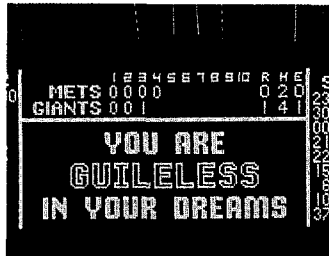
BY DAVID BLUM

Jay McInerney is a novelist. He is also a celebrity. With his new book, *Story of My Life*, his critics will decide whether he can be both. When *Bright Lights, Big City* was published in 1984, McInerney (with Marla Hanson, right) became a literary star whose name seemed to appear more often in *Women's Wear Daily* than in *Publisher's Weekly*. His second novel was panned, so his reputation is at stake with *Story*. Like *Bright Lights*, the new book features young New Yorkers who spend a lot of time in nightclubs and a lot of money on cocaine.



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BY KAY LARSON



In 1990, Jenny Holzer will represent the United States at the Venice Biennale, the first woman to have the American Pavilion to herself. Holzer wants to carry her message outside the art world—to the people—by working with electronic signboards, creating flashing messages like ABUSE OF POWER SHOULD COME AS NO SURPRISE. A decade ago, she glued her "mock clichés" on city walls with wheat paste. And now her computerized signboards are sold in galleries for as much as \$50,000.

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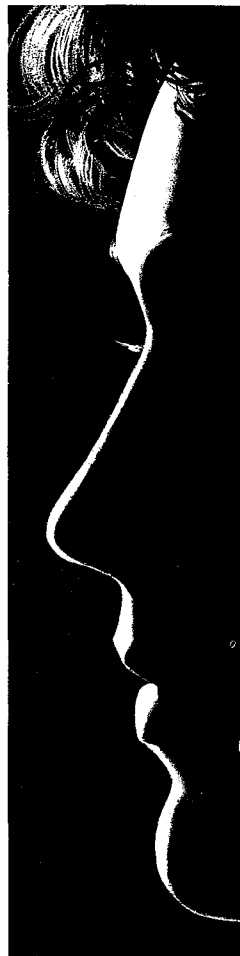
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Cover: Photograph by John Chiasson/Gamma-Liaison. Members of Dirtbusters (left to right): Carol Barbosa, Susan Boyce, David Slachter, Edgar DeLeon, and David Eason. Grooming: Helen Andersson for Creative Workforce.



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LETTERS

Food, Glorious Food

AS SOMEONE WHO IS COMPLETELY OBSESSED with dieting and fitness, I found Gael Greene's article "How to Eat Healthy at New York's Great Restaurants" [August 15] interesting and informative. On the other hand, as someone who hates her obsession with weight and calories, I also found the article quite disturbing. I have seen too many friends and relatives make themselves crazy and extremely unhealthy through constant anxiety about eating too much and exercising too little. Such concern should be discouraged unless there is danger of a serious health problem, as in the case of Greene's friend Elton.

From what I have seen, compulsive behavior is much more detrimental to one's health than a little salt or even "more than two teaspoons of olive oil" during one meal.

Emily Harrison
Summit, N.J.

I SUBSCRIBED TO *New York* PARTLY TO learn about food, restaurants, and other culinary delights.

I don't need Gael Greene worrying me with a bunch of half-baked concepts about what I should eat. I have studied nutrition and its effect on health, and I think that most of Greene's verboten list is based on opinions and inconclusive data. Let's talk about food—good food, bad food, whatever—but please leave the diet preaching to the cuckoos.

John S. Thompson
Wayne, Pa.

"HOW TO EAT HEALTHY AT NEW YORK'S Great Restaurants" showed that patrons can be catered to in every way. If they desire no fat, meals sans salt, meager amounts of cholesterol, and minimal calories, the chefs can comply.

In other words, whatever Low Low wants, Low Low gets.

Maureen McGovern
Manhattan

FREE DRUGS ["FACING UP TO DRUGS," by Pete Hamill, August 15] and Gael Greene on a diet? What is this world coming to?

Constance Sturz
Manhattan

Letters for this department should be addressed to Letters to the Editor, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.

The Dish on Patty Hearst

I WAS DISSATISFIED WITH YOUR REHASH of Patricia Hearst Shaw's problems of the mid-seventies ["Citizen Patty," by Phoebe Hoban, August 8]. The real story, only touched upon by your writer, is what Hearst is up to today. She is a devoted wife and mother, and she takes her social work very seriously. Rather than merely lend her name to an annual Citymeals-on-Wheels benefit, Hearst entered her prized recipe in the Citymeals meat-loaf competition. When she was selected as a finalist, Hearst agreed to come to New York to cook the dish herself. When I picked her up at Grand Central, there were no cabs in sight. Rather than be late, Hearst said, "Come on, let's grab a bus." Her presence at this and other events has added elegance and humanity to many worthy causes.

Matthew Rich
Harvey Mann, Inc.
Manhattan

I'LL GO SEE *Patty Hearst* KNOWING IT'S the third time *Patty Hearst Shaw* has told her story. It will be the most powerful and convincing version. But the most complete version was the first one, the testimony given at Hearst's trial. The jury made a judgment, and Hearst is wrong when she says, "The whole thing has never been resolved."

H. L. McCarthy
Wilton, Conn.

Standing by Their Man

CONTRARY TO THE ITEM ABOUT BOB McMillan, New York's Republican candidate for U.S. Senate ["Intelligencer: Chilly GOP May Snub Moynihan Foe," by Peg Tyre and Jeannette Walls, August 8], we at the National Republican Senatorial Committee are very impressed with McMillan and think he can win in November.

I am chairman of the committee, which you say is disappointed with the McMillan candidacy. I can tell you that nothing could be further from the truth. McMillan began his campaign in early May with no money and no previous experience in a statewide race. Since then, he has raised more than half a million dollars, traveled all over the state, and put together a solid campaign. Rare is the candidate who could equal that record; I have yet to see one who could better it.

Are there other candidates around who, at this stage, are better positioned to win? Certainly. Does that mean we write New York off? Absolutely not. Bob

McMillan has earned the right to be heard, and we're going to do what we can to see that he is.

Senator Rudy Boschwitz
Washington, D.C.

Executive Confusion

IN YOUR ARTICLE ABOUT CALVIN KLEIN ["The Latest Calvin," by Michael Gross, August 8], I was misquoted, quoted on issues I had never discussed, and quoted as Joel Newman, another executive who had been at Calvin Klein Industries.

The comments about Drexel Burnham, Manufacturers Hanover Trust, and other financial matters were never made by me. I was not involved in any meetings with Drexel Burnham or Manufacturers Hanover and was not privy to any information relating to those meetings. Most of the information dealing with Drexel Burnham in the piece could have been ascertained only well after my departure from Calvin Klein.

Corky Newman
Marina del Rey, Calif.

Michael Gross replies: Corky Newman is correct that I mistakenly attributed his quotations to another former Calvin Klein executive, Joel H. Newman. Corky Newman was executive vice-president of Calvin Klein Industries and president of its Puritan division from October 1985 through May 1986. Joel H. Newman was the president of Calvin Klein Industries from March 1984 until he resigned in June 1987.

However, the quotations in the story accurately reflect my notes of an interview with Corky Newman. What's more, the information on Drexel's financing of Calvin Klein Industries was available in Securities and Exchange Commission filings made September 30, 1985—before Corky Newman's arrival at the company.

Taking Stock

IN "LITTLE GUY LOST" ["THE BOTTOM Line," by John Crudele, August 15], volatility is cited as the main reason the small investor is fleeing the stock market. A more compelling reason is the elimination of the preferential capital-gains-tax treatment on long-term profits. Under current law, after paying commissions and federal, state, and New York City income taxes, the small investor is left with as little as half his profits—a situation in which the substantial risk does not justify the possible reward.

Gary J. Kimball
Albany, N.Y.

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DID TEEN FEEL WRATH OF RATHER?

CBS staffers are talking about Dan Rather's short fuse during the GOP Convention. An eyewitness says that on August 16, after Rather had signed off the air, a CBS stagehand let a friend's thirteen-year-old son into the anchor booth to look around. The source says that the boy, awed to be in the room with Rather, began staring at the anchorman. When Rather gestured for one of his assistants, the boy apparently thought Rather was beckoning to him and took a few steps toward his desk. Rather had a security guard eject the child, and the stagehand was reassigned to the CBS repair shop, outside the Superdome, for the rest of the convention.

"I guess Rather got unnerved," says the source. "But nothing like this had ever happened to the poor kid—he got really scared."

CBS's vice-president of special events, David Buksbaum, denies the story: "I wasn't there, but as I under-

stand it, the stagehand went against explicit instructions and brought the kid into the booth. Rather wasn't uncomfortable. In fact, he invited the kid to sit down and watch the broadcast, and after it was over, the stagehand and the child left together. Rather asked me not to do it, but I instructed the people running the technical end to reassign the stagehand because he had broken the rules and run roughshod over our security people."

KOCH COZIES UP TO QUEENS POLS

Ed Koch is trying to make peace with Queens leaders before the 1989 mayoral race, says a political source.

Koch, who has been feuding with Brooklyn borough president Howard Golden, planned a private dinner in Astoria last week with Congressman Thomas Manton and Councilman Walter McCaffrey to try to win their backing, says the source. Manton, who became Queens county leader soon after Donald Manes's 1986 suicide, was once a staunch Koch man,

but lately he has expressed support for other mayoral hopefuls. "It's a 'Can we kiss and make up?' dinner," says the source. "Queens has more voters than any borough except Brooklyn, and Koch wants these guys as allies at election time."

"It's a private dinner," says a Koch spokesman. "They've worked together a lot, and nothing unusual was on the agenda."

NBC TO NACHMAN: PLEASE, POST MAN

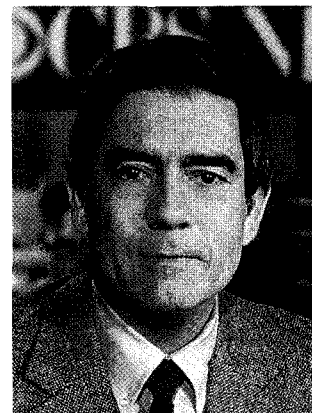
Is NBC trying to woo back New York *Post* columnist Jerry Nachman?

Nachman, who became WNBC's news director in 1984, has been approached by NBC executives about several positions, says a source. Nachman has been credited with boosting ratings at WNBC before he became general manager at WRC, in Washington, D.C., in 1986. He abruptly resigned last December—citing personal reasons—and later began writing his *Post* column, which runs three or four times a week.

An NBC spokesman wouldn't comment on the story, but Nachman says, "When I left NBC, I was careful not to burn any bridges. I've talked to a bunch of people about a bunch of positions. But I have the greatest job in the world right now, and I'm dangerously optimistic about the future of the New York *Post*."

ARNOLD SCAASI: DESIGNS ON IVANA

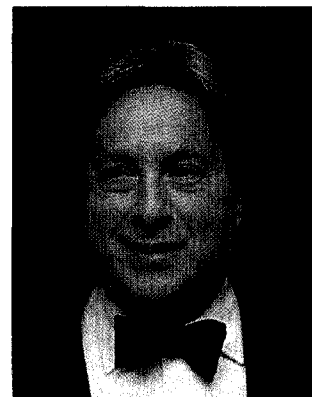
Designer Arnold Scaasi, one of Ivana Trump's favorite dressmakers, is talking about holding his exclusive fall



DAN RATHER



ARNOLD SCHWARZENEGGER



ARNOLD SCAASI

SCHWARZENEGGER GOING TO THE DOGS

Arnold Schwarzenegger has just signed a deal with *Rambo* and *Red Heat* executive producers Mario Kassar and Andrew Vajna to produce and star in a new movie, says a source familiar with the negotiations. The film, called *Duke and Fluffy*, is about a scientist's dog and cat who fight constantly. During one skirmish, the animals accidentally fall into an experimental machine that transforms them into humans. The source says that Schwarzenegger will play the dog.

A spokesman for Kassar and Vajna's company, Carolco, wouldn't comment on the story. Schwarzenegger's agent, Lou Pitt, says, "He will probably star. It's a matter of scheduling." ICM agent David Lonner, who helped put the deal together, says, "Arnold will be the producer, but I'm not sure if he will star. It's a wonderful, funny project. It's about loyalty and speaking the same language and working problems out. It's on a much more elevated level than your average body-switch movie—it's on a par with the Tom Hanks movie *Big*."

JOAN AND JONI...ROOMS WITH A VIEW...MAMET AND THE MOVIES... 'MIAMI NICE'

A SCENE FROM *SPEED-THE-PLOW*

JOAN RIVERS



TUBBS AND CROCKETT

couture show at the Plaza hotel.

For the past 24 years, Scaasi has invited 100 reporters and regular customers—including Blaine Trump, Patricia Kluge, and Gayfryd Steinberg—to his Fifth Avenue salon to see his latest line. But this year, Scaasi says, he'd like to celebrate the thirtieth anniversary of his business and enlarge the show.

"Nothing is definite yet," says Scaasi. "I had my first American show at the Plaza in 1958, before I had a salon that was big enough. It would be fun to go back. Holding it in such a hotel—with lights, staging, and music—would be very elaborate."

Will Ivana, the Plaza's new president, be attending the show? Trump could not be reached for comment, but Scaasi says, "I can't say if she'll come, but of course she'll be invited, just as she has been in the past."

RIVERS REDUX AT RANDOM HOUSE

Random House editors Joni Evans and Susan Kamil have bought another biography from Joan Rivers. A publishing source says Random

PLOW MAY BE SPEEDING TO BIG SCREEN

Art Linson, who produced *The Untouchables* and *Fast Times at Ridgemont High*, says he is negotiating with David Mamet about making *Speed-the-Plow* into a movie. The play is about two greedy, morally bankrupt Hollywood executives and a temporary secretary.

"We haven't reached any conclusions, but it is looking very good," says Linson, who has been compared to the Ron Silver character in the play. "It's a funny, biting drama about deal-making in Hollywood. It's subject matter I know real well, but I don't think the character is me. People make the comparison between me and one of the characters because Mamet and I worked together. Paramount hasn't bought it yet, and I don't want to talk about the roles, but Mamet would write the screenplay and maybe direct the movie."

Mamet could not be reached for comment.

House paid more than \$400,000 for the second installment of Rivers's story, which will be written with *Lear's*-magazine contributor Richard Meryman, who helped Rivers do *Enter Talking* in 1986.

The book will cover Rivers's life at the height of her career—in Las Vegas, on the *Tonight Show*, and on her own late-night talk show. The book will also describe her rapid descent, the suicide of her husband, Edgar, and her libel suit against Ben Stein and *GQ* magazine.

Susan Kamil would say only, "It will be a real woman's story—the tale of an astonishing actress and comedienne who is slowly re-

building her life. We are very pleased to be working with her and plan to publish the book in 1990."

MIAMI MULLING IMAGE MAKE-OVER

Tired of its *Miami Vice* image, city officials there are seeking professional help. The Miami Convention and Visitors Bureau recently launched a national search for a public-relations firm to help clean up the city's reputation, says a source familiar with the hunt.

The public-relations campaign, which the source says would cost Miami "well into the six figures," would mark the first time officials there have gone beyond the city limits for extensive help with its image.

"They've had a lot of bad press lately and are worried it might hurt tourism—one of their biggest industries," says the source. "They want people to stop thinking of Miami as a haven for drug czars where only Tubbs and Crockett could survive and make them think of it as a city with a great climate and Art Deco architecture—where families can vacation and live."

HOME SHOPPING: NOW, CO-OPS TOO

Manhattan co-ops and condominiums will soon be pitched on a TV show. Schlott Realtors, the suburban-real-estate company, will start featuring city apartments on its *Sunday Morning Home Show*.

The weekly half-hour program has given televised "tours" and prices of suburban homes for three years. Starting September 18, six or so New York properties—like a two-bedroom, two-bathroom \$650,000 condominium in Carnegie Hill—will be included, along with consumer tips and a phone number for interested buyers.

"Apartment hunters can shop without leaving their homes," says Bob Becker, a senior vice-president at Schlott, which just bought Bartlett Associates, a Manhattan condominium company. "And with 500,000 viewers a week, it's a way for us to get exposure in the crowded New York City real-estate market."

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say goodbye to clogged pores
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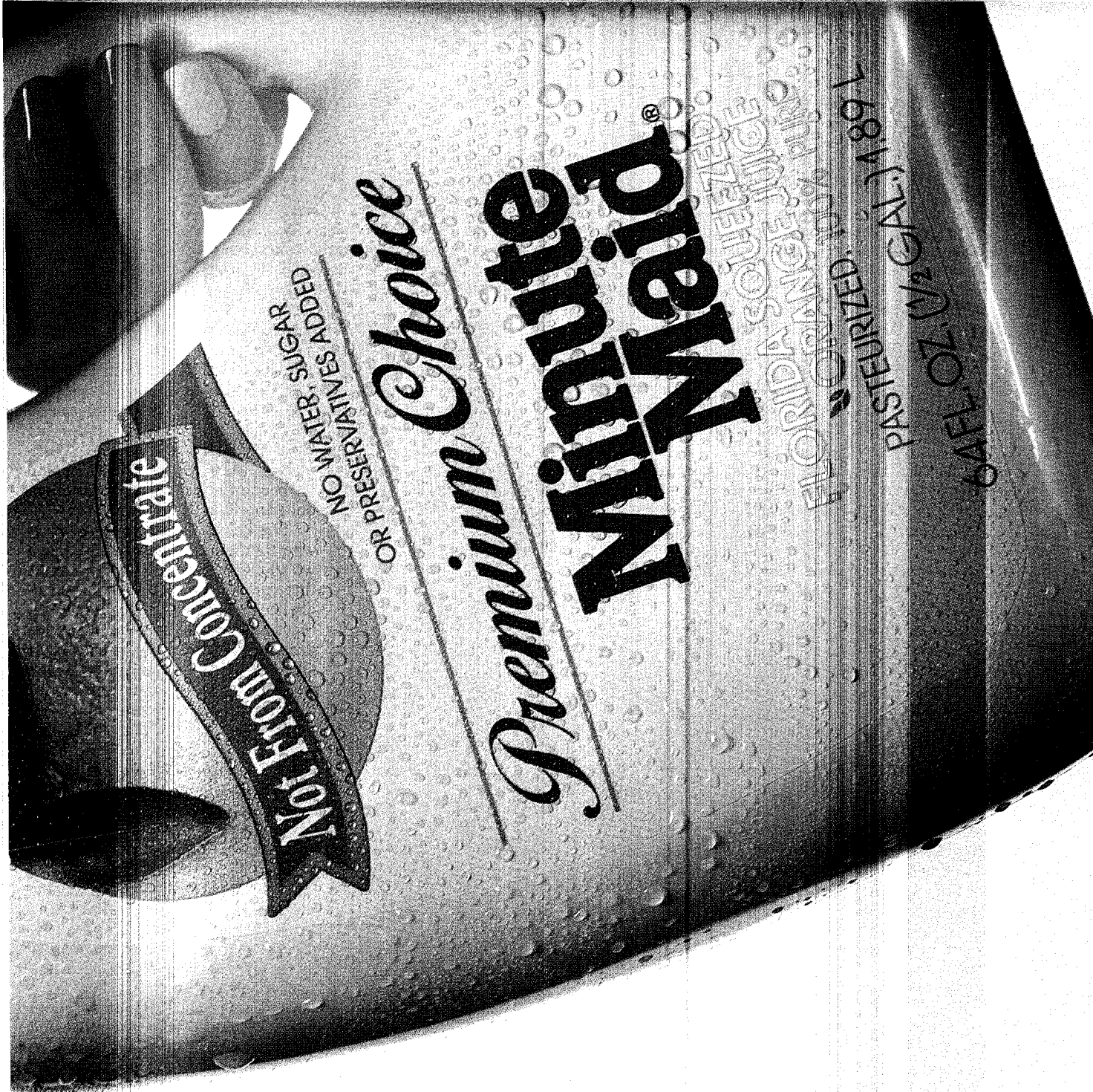


PROGRAMME
HOMME

LANCÔME
PARIS

Recently, one
New York opening
was so
well-received,
it's having
encores every
morning.





Introducing Minute Maid® Premium Choice. The new not-from-concentrate orange juice.

When new Minute Maid Premium Choice appears before a packed house, the entire family is sure to enjoy its fresh-squeezed taste.

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In fact, for juice that tastes fresher, you'll have to squeeze it yourself.

Premium Choice
The new not-from-concentrate.



On Madison Avenue/Bernice Kanner

THE LADY VANQUISHES

A DELICATE BALANCE

SHE'S BEEN CALLED A STEEL MAGNOLIA and a southern sorceress. Her career success has been due in large part to her outstanding performance as "straight man" to the flamboyant Jerry Della Femina. And on June 10, 1988, she made advertising history.

That was the day the 21-year-old Della Femina Travisano and Partners agency became Della Femina, McNamee WCRS. The new name reflects new leadership—that of Louise Rossett McNamee, a slight, 38-year-old blonde from Tennessee. And it reflects new ownership—in 1986, DFT&P was bought by the London-based WCRS Group. It was the first time a woman's name had been added to that of an established ad agency. And it ratified the industry's overdue, and sometimes grudging, acceptance of women at the helm.

While the top females in advertising have been, by and large, networkers and joiners, McNamee, a fierce individualist, has taken a singular path. Meticulous and methodical, she is a self-possessed obsessive to the 52-year-old Della Femina's mercurial free spirit. For years, she was the only top-management-level Democrat in an agency awash in Republicans. And she also happens to be a poet, an expert pecan-pie baker, and an accomplished ballerina.

Six years ago, when Della Femina and McNamee opened a marketing consultancy (since abandoned) as a side venture, they confirmed their mutual admiration. "She's the smartest person I know," he admits. "She listens to everyone and actually hears them, gives good advice, is nice, even-tempered, and works all the time. We fly cross-country together a lot, and I read cheap novels to keep the plane up while Louise works the whole five and a half hours.

"During the day," he continues, "she says, 'Grow up, Jerry,' and at night, she says to her husband, 'Grow up, Tom.' At meetings, I pass her notes to try to get her to crack up, and she invariably scribbles back warnings to me to cut it out. She spends a lot of time explaining how she gets along with me."

Since McNamee became the agency's president in 1984 (she has been its chief operating officer since 1986), billings have grown 73 percent. True, part of the

growth has resulted from the 1986 merging of HBM/Creamer's New York office into DFT&P (both firms had been bought by WCRS that year). But much of the new business has been attracted by the magnetic combination of Della Femina's creative wizardry and McNamee's serious-minded problem-solving. The agency added W. A. Taylor & Company, Sunshine Biscuits, Schering-Plough's Dr. Scholl's and Stay Trim Diet Gum, Bausch & Lomb, and Sassy, Ms., and Self maga-



SOUTHERN STAR: Louise Rossett McNamee.

zines. Dow Chemical, the Sheraton Corporation, and A&W Brands, clients that were already on board, ponied up additional assignments. And the merger this summer of Creamer's other offices contributed Kenner Parker Toys, Kinney Shoes, and Beecham Cosmetics.

In 1987, Della Femina was the thirty-eighth-largest U.S. ad agency and HBM/Creamer the thirty-second-largest. Now the two together form the nation's eighteenth-largest agency, with \$600 million in billings.

DFM's best-known current advertising includes spots for American Isuzu Motors with zany Joe Isuzu, the lying auto salesman, and the steamy "What is sexy?" commercials for Jovan Musk. And in late 1986, the shop got a lot of attention with its cam-

paign for LifeStyles condoms, which featured young people announcing, "I enjoy sex but I'm not ready to die for it."

"I have always demanded of myself that I do the very best possible job," says McNamee. "Early on, in focus groups, I learned that you are who you are, and that my being slightly different could be an asset, an alternative to the old-boy network." McNamee may not attend hockey games or play golf, but for the past three years, she has judged the Memphis in May World Championship Barbecue Cooking Contest for client Schering-Plough.

"She knows the depths and layers where situations could go and, like a world-class player, always thinks three or four moves ahead," says Rochelle Udell, associate editorial director at Condé Nast Publications and former creative director at DFT&P. "But this is no numbers cruncher. She's an inventive, insightful, magical human being who is always herself. The first time I met her, I'd gone to a client meeting for Cointreau early, and Louise walked in the room—and directly over to a spray of flowers to rearrange them. She was a gardener in her garden, and I was filled with wonder."

Adds movie producer Kristi Zea, a fellow karate student and a friend for almost two decades, "I have never heard her yell. When she's mad or something's important, Louise speaks very quietly."

Growing up in Memphis, where her father owned a grocery store and her mother taught school, the shy, reserved Louise Rossett never con-

sidered a career in advertising. At Mary Baldwin College in Virginia, she majored in English and dance—and graduated in three years with high honors. In 1970, three weeks after graduating, she married her hometown sweetheart, author and environmentalist Tom McNamee, and moved to Manhattan with the vague notion of becoming an editor. (The McNamees now live in a 150-year-old townhouse in Greenwich Village with their 18-year-old cat, Elvis.)

She searched for an editorial assistant's job, but all trainee slots were essentially secretarial and McNamee "couldn't and wouldn't type." So she registered to be a substitute teacher and landed a job in a Harlem day-care center, where she attended to 25 four- and five-

A JUGGLER'S LIFE.

She's 33 and a professional caterer.
Monday through Friday she creates
pastas with pizzazz.

Makes her home in Santa Monica,
California.

Married to Jim.

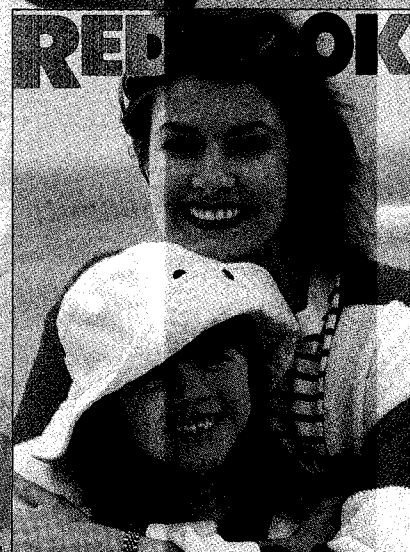
Mother to Jessica, 7 (budding Picasso).

Loves to get away with a kite-flying
romp on the beach.

Has been known to quote:

"All a parent can give a child
is roots and wings." (Chinese Proverb)

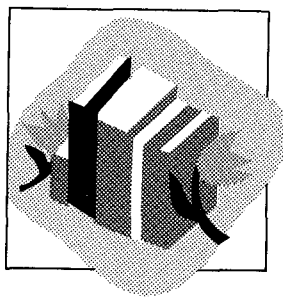
Relies on Redbook and her
discriminating palate.



**REDBOOK. IT'S DIFFERENT
BECAUSE SHE'S DIFFERENT.**

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year-olds, virtually all from young, single-mother welfare households. "Probably the hardest thing I've ever done," she says "is getting those kids onto a subway, down to the Museum of Natural History, out to Central Park for a picnic, and back on the subway without losing any."

What McNamee did lose in her two years there was her zest for the work. She was mugged twice, but it wasn't so much that as the fact that the prospects for the children were so depressing. Ultimately, a headhunter sent her to Kelly, Nason-Univas, a relatively small ad agency, where she managed to leverage her experience conducting "quasi-therapy sessions" with the parents of her charges into a research position. "This onetime child of the sixties did not want to go into advertising and sell out," McNamee says, "but no one there was interested in whether I could type. They wanted to know if I could think."

She found the work stimulating. In focus groups she conducted for client Arm & Hammer, people confessed that they used the company's baking soda to kill ants, to clean their drains—even to douche to help influence the sex of their unborn children. And it came out that many used the product to deodorize their refrigerators. The problem: how to get them to replace the box every once in a while. McNamee and her colleagues came up with new uses for the old stuff—and got a skeptical Arm & Hammer to agree to promote it as, among other things, a drain freshener. Her research into the subject of tea persuaded client Lipton to launch a new herbal line. And based on information gleaned from still other focus groups, she decided that Kotex's plastic-applicator tampon should be called Heavy Duty.

"I bet everything on that phone call from Louise and buffaloeed that through Kimberly-Clark, the agency's biggest client," recalls Gerald Schoenfeld, formerly head of KNU and now president of Schoenfeld, Chapman & Pearl, new-product consultants. "She was a better listener and body-language reader than anyone I'd met, and time and again she came up with solid breakthrough ideas that housewives with clipboards could not get. She was interested in how people think and their top-of-mind reaction to products as a way of extracting a core idea, the hook that gets consumers interested. Louise learned early on that the best way to talk to a client was to have an idea she believed in; most supervisory people brush up in the cab on the way to the client." Agrees Della Femina, "Time after time, she's won over clients by knowing their business."

McNamee stayed at Kelly, Nason for six years, creating the strategy for advertising copy and sometimes even the copy itself, experimenting with account work

and delving into every aspect of the business. She rose to be vice-president and director of research-information services, but eventually grew disenchanted. In March 1979, she arrived at DFT&P, which had no research department at the time, with the title of vice-president and director of research. It was an agency that had a strong creative reputation—and that had always been closely identified with the legendary iconoclast who wrote *From Those Wonderful Folks Who Gave You Pearl Harbor*.

Her first mission was to probe the psyche of the luxury-car-buying public in preparation for a presentation to Mercedes-Benz. The agency didn't win the business, but McNamee won the respect of her colleagues. "We were a creative agency that dealt on gut reactions," recalls Della Femina, "and we said to Louise, 'Show us, prove yourself.' I did a double-take that first pitch—she had astutely dug up and translated the consumer's view and presented it better than I could have."

Later, McNamee dug up the information that men are afraid of putting anything in their eyes—which gave DFT&P ammunition to promote Permalens extended-wear contact lenses as the perfect product that requires no fiddling. The company expected that 25 percent of its sales would be to men, since that was the industry average. Instead, in the year following the product's introduction—and thanks to the ad campaign—men accounted for nearly 40 percent of Permalens sales.

When the overnight-delivery service Airborne first arrived at the agency, it trailed Federal Express, Emery, and Purologator. After researching the field, McNamee concluded that businessmen love Federal but don't want to put all their eggs in one basket. She pushed for a dual-usage pitch: "Next time you ship two packages, send one by Airborne and one by Federal and see which gets there first." Within a year, Airborne had vaulted into the No. 2 slot. Peter Stranger, president of DFM's Los Angeles office, recalls attending a sales meeting at Airborne when Della Femina announced McNamee's promotion to agency president: "This little slip of a woman stood up in an all-male gathering and announced, 'This wasn't the title I wanted. I was holding out for queen of France.' She won over the room."

Now she's trying to win over the newly merged Creamer offices by "earning and proving trust," she says. "I've been ambitious and, as a southern woman, a bit of an oddity in the advertising world. The legacy I've carried with me from my day-care job is not to let business problems become crises."

"I always thought I could be my own kind of ad person, and I have been that—and I've been comfortable with it."

NOT WITH THEIR MONEY

PROS ARE SKITTISH ON STOCKS

"RIGHT NOW, I'M DOING NOTHING WITH my money. I'm just putting it into money-market funds—you get a pretty good return and have your capital protected."

Those words could have come from any of the millions of small investors who've forsaken the stock market. But they didn't—they're straight from the chief stock trader at one of Wall Street's biggest brokerage firms. And though each day he steps onto the floor of the New York Stock Exchange and spends millions of dollars of clients' money on stocks, he considers this kind of investing too risky to engage in personally.

Most of the two dozen or so Wall Street professionals we queried last week also expressed apprehension about putting any more of their own money into the stock market. But there was a whiff of optimism: Some, especially those keeping close tabs on the nation's economy, are starting to think it may soon be time to plunge back into both the stock and the bond markets.

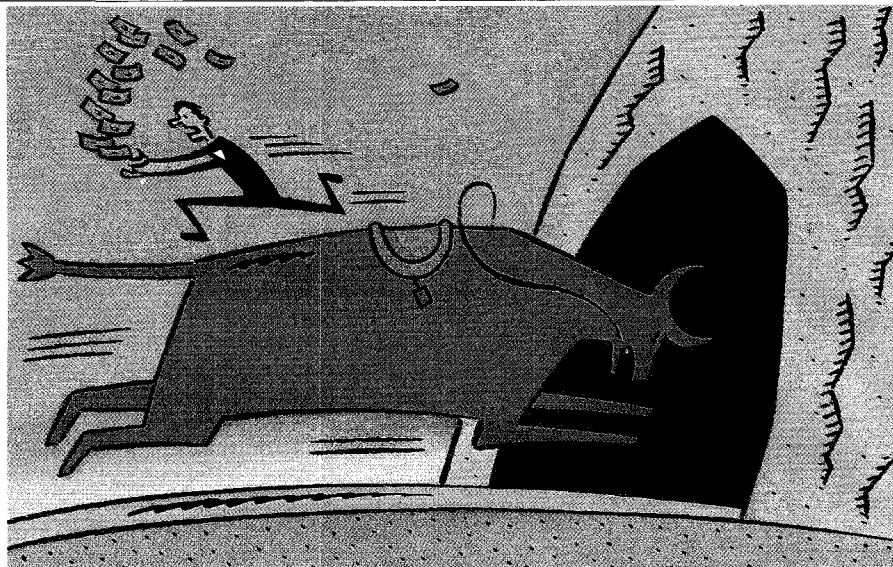
In a similar informal survey taken a year ago ("The Bottom Line," September 14, 1987), the pros proved astute: Many were reducing their exposure to the stock market. Back then, stocks were humming along at record levels and there were no signs of trouble. Only a month later, however, stock prices suffered their big collapse.

This time around, the pros are behaving like anyone else with kids in college, a mortgage, and a vivid memory of last October's crash. They are very conservative.

Here's what some of the experts are doing with their money:

□ David Resler, chief economist at Nomura Securities International, Inc., says he's "putting no new money into either the bond or the stock market" right now. But he is feeling somewhat partial toward bonds, which he thinks will soon go higher. "It's coming to a time when people should start looking to lock in these rates for two to ten years," Resler maintains. He has about 25 percent of his money in the bond market, 35 percent in cash, 20 percent in blue-chip stocks like IBM and General Electric, and 20 percent in various mutual funds. "I'd like to have more in the stock market, but I think there's no great rush to get back in."

□ "I'm personally staying in cash and in short-term Treasuries," says Bill Ber-



SAFETY FIRST: Traders frankly admit they're keeping their personal funds out of stocks.

gin, senior trader at C. J. Lawrence, Morgan Grenfell. "I just don't feel confident in the market right now. With rates so high, there's risk in stocks." He wouldn't elaborate.

□ Robert Prechter, the widely known market guru who writes the *Elliott Wave Theorist* newsletter, is, he says, "in T-bills 100 percent." He's out of the stock market completely, and he's "not in bonds, although I think they are about to have a short-term rally." He thinks the upturn might last six weeks, then bonds will sag again. So "it isn't worth the trouble" for him to move his money into that market. What about stocks? He doesn't think the stock market will hit bottom until late 1990.

□ In last year's survey, Ronald Koenig, chairman of the brokerage firm Ladenburg, Thalmann & Company, expressed concern that stock prices were too high and said he was increasing his cash on hand. This year, Koenig is more upbeat; he says, "It's a bad market, but I think this is a fabulous opportunity. I think there are stocks that are selling at such attractive values today that there are compelling reasons to buy them." (Three of these, he believes, are Harley-Davidson, Micron Technology, and Boeing.) Koenig says he now has about 60 percent of his money in the stock market. "It takes some guts to buy now, but that's the way you're going to make money."

□ Michael Metz, a market analyst and managing director for Oppenheimer & Company, had been bullish on

stocks for quite a while. But nowadays he's putting a lot of his own money into medium-maturity bonds, especially two- and three-year Treasuries that are now yielding around 8 percent. "It's a good place to hide for the time being," he says. "Bonds at this stage are awfully, awfully interesting."

A month ago, Metz had about 70 percent of his investable money in stocks; now stocks make up about half of his investments. "There's no real, compelling reason to get aggressive in the stock market," he says. Still, he thinks the next big move for the stock market will be up. "It could be in two months, or a year, or by the time you're in print," Metz adds.

□ Charles Eaton, an investment strategist at Nikko Securities, has an asset mix these days of 40 percent stocks, 20 percent bonds, and 40 percent cash.

Eaton says he became cautious in March 1987, seven months before the crash. "I missed a good run last summer," he acknowledges, "but I also missed a lot of agony."

Eaton, who likes long-term corporate bonds at the moment, hasn't changed his strategy much in the past year and a half. "I am trying to build liquidity, and a lot of people I know are, too," he says. "I see no reason to change right now." Eaton thinks interest rates could rise a bit more (bad news for stocks and bonds) before starting to fall when the economy weakens in 1989 (good news for bonds but not for stocks). Soon after that rate decline, though, stocks may again become attractive.

□ "I'm not expecting another October

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19," says Prescott Ball & Turben's research director, Don Eller. "But you could have a slow cancer as opposed to a heart attack."

Eller keeps about a quarter of his money in stocks. But he's buying "defensive" stocks—like those in natural gas and insurance. He fears that after bobbing around for the next few months, the market will weaken next year. So he's keeping 30 percent of his money in triple-tax-exempt bond funds and 15 percent in money-market funds while playing around in stock options with 30 percent of his money—just in case the market takes off.

WHITHER ALEXANDER'S?

DONALD TRUMP SAYS IT ISN'T SO, BUT sources in the real-estate industry say Trump is seriously considering a restructuring of Alexander's, Inc.

The sources say that Trump would like to get his hands on the Alexander's department store on Lexington Avenue so he could develop the site. They believe he's also eyeing the Alexander's in Rego Park, Queens, or the one on Fordham Road in the Bronx.

Trump and Steven Roth, a New Jersey real-estate developer, each own about a quarter of Alexander's stock. The rest is publicly held, but the two men—who have an agreement not to buy more stock for the time being—are calling the shots.

Trump says he hasn't paid much attention to the Alexander's situation; indeed, he maintains, "I haven't even thought about this." But sources say Trump has asked tax advisers to determine how he can get control of the Lexington Avenue store without incurring a huge capital-gains tax for himself or Alexander's shareholders.

Trump and Roth are said to be studying restructuring alternatives. It's too early to tell what'll happen, the sources say, but one likely possibility: Alexander's will exchange its Lexington Avenue store for Trump's stock and close one or two other sites to cut costs.

RAIDERS REDUX

THE STOCK MARKET'S RECENT MISFORTUNE may be bad news for most investors, but corporate raiders are thrilled.

"If I had a company in my sights, I'd be buying stock on the way down," says one well-known corporate raider. "I think we are going to have another January."

Last January, of course, there was a rush of takeovers after raiders and acquisition-minded companies decided that the October crash really wasn't going to have a lasting impact on the American economy. So they went after companies whose stocks were hurt by the crash.

If the market sinks, they could do the same thing. And the upcoming presidential election, the raider says, could give predators yet another reason to make their move soon.

UTILITIES HEATING UP

A LOT OF PEOPLE THINK ELECTRIC UTILITIES are dull. But believe it or not, the companies that heat and light America are now dynamos of merger activity—and tiny UtiliCorp United is right in the middle of it all.

UtiliCorp, once known by the not-so-catchy name Missouri Public Service Company, has already bought out five utilities and has had secret talks with another four. UtiliCorp's chief executive, Richard Green Jr., says he hopes those talks will result in the acquisition of one or "maybe two" companies. Green won't identify the companies but says UtiliCorp would like to expand in the northeastern part of the United States and/or in Canada.

In the past four years, UtiliCorp's revenues have grown to \$650 million from only \$235 million. Green's goal is to hit \$1 billion.

Edward J. Tirello, senior utility analyst at Shearson Lehman Hutton, has been recommending the purchase of UtiliCorp stock because of its management's aggressiveness. "They'll buy any type of utility in the U.S. or Canada," says Tirello, who earlier this year correctly predicted a surge in utility takeovers ("The Bottom Line," January 25).

CRACKS IN THE IMAGE

"ALL FOR ONE AND ONE FOR ALL" HAS been the rallying cry of the world's highly industrialized nations over the past two years. But last week—when West Germany and Britain hiked interest rates, spurring other European countries to do the same—the façade of unity seemed to be crumbling. "It's every man for himself," says David Jones, chief economist at Aubrey G. Lanston, the government-bond dealer.

Experts who interpreted the latest interest-rate hikes believe that the industrial nations are bidding farewell to the economic cooperation that helped the world through the stock-market crash and saying hello to self-serving moves that could drive interest rates higher than they would have had to go.

"They are all trying to do what's best for their own economies," says Elizabeth Reiners, a money-market analyst with Dean Witter Reynolds, Inc.

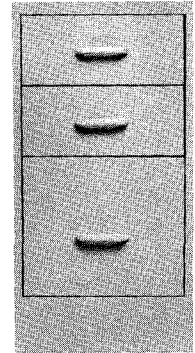
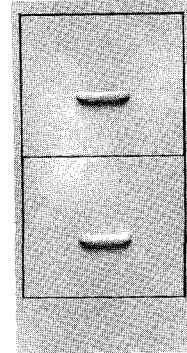
What's best for the U.S. economy? Experts say that the Federal Reserve Board may ultimately decide that what this country needs is another interest-rate hike that would slow inflation down. ■

Summer's Good Buy Sale

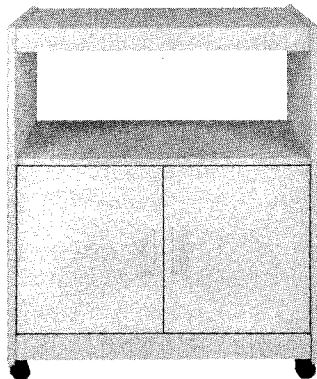
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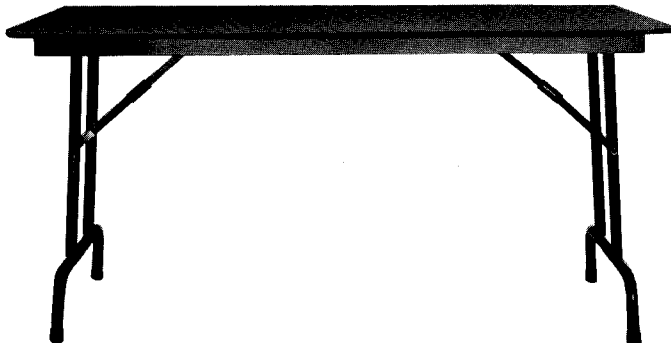
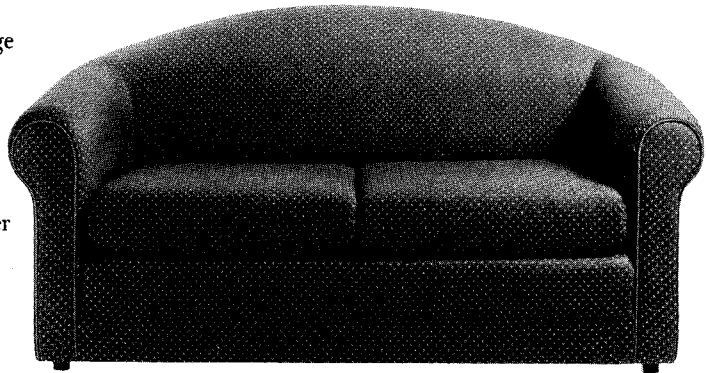


▶ **File Cabinets.** Steel with enamel finish. Choose black or white.
 H29"xW15xD18".
 2 Drawer Reg. \$65
Sale \$55
 3 Drawer Reg. \$85
Sale \$75



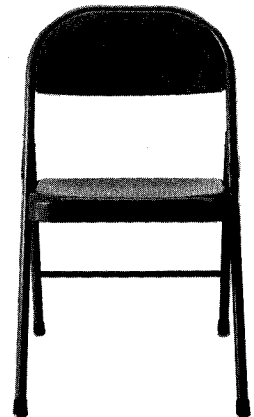
◀ **Encore Cart.** White stain resistant vinyl finish with storage cupboard. Castors. QA®.
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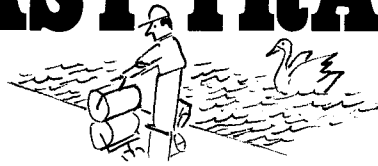
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FAST TRACK



EDITED BY DANIEL SHAW

ON LINE

SNOOZE CONTROL

HANNAH WALLACE, a chronic oversleeper, hasn't set an alarm clock in four years. But the ad-agency art buyer always gets up on time. She subscribes to the Reliable Wake-Up Service, beginning her days in a groggy exchange with its cheerful founder, Sandra Farber.

In the fast-paced, early-rising world of working breakfasts, telephone wake-up services offer "insurance" that alarm clocks can't. Services like 540-WAKE, which bills \$1.50 per call through the phone company, offer computerized voices reciting the time and weather.

But Farber has a different method. Her clients get personalized messages—some wake up to Henny Youngman jokes and others to exercise instructions.

A month of calls costs \$40.



and four "special occasion" calls are \$15. How does Farber make sure she gets up? "I have two alarm clocks," she says.

MEREDITH BERKMAN

BRIEF LIVES

WHO'S THAT MAN?

IF I HADN'T GOTTEN OUT OF WHAT I WAS doing," says John Mahoney, his eyes narrowing as if trying to see into the past, "I'd probably be dead of a heart attack by now—or a hopeless alcoholic."

Mahoney's got a right to be melodramatic. Eleven years ago, he was editing medical articles with titles like "Humidification and Mist Therapy," smoking three packs of cigarettes a day, and drinking a six-pack of beer for dinner. The 48-year-old character actor opened last week in *Betrayed* (with Debra Winger), opens this week in *Eight Men Out* (with Charlie Sheen), and will star in James L. Brooks's *Say Anything*, opening early next year.

In John Sayles's *Eight Men Out*, Mahoney gives a heartbreaking performance as Kid Gleason, the 1919 White Sox manager whose team betrays him for some gamblers' money. After the Sox have lost the second game of the World Series, Gleason enters the locker room and discovers that his boys are laughing about their failure.

"I see that and I just snap," he says. "I grab one of the players and start screaming with frustration and rage that not only are they throwing away this wonderful time in their lives, but they're throwing away my life, too."

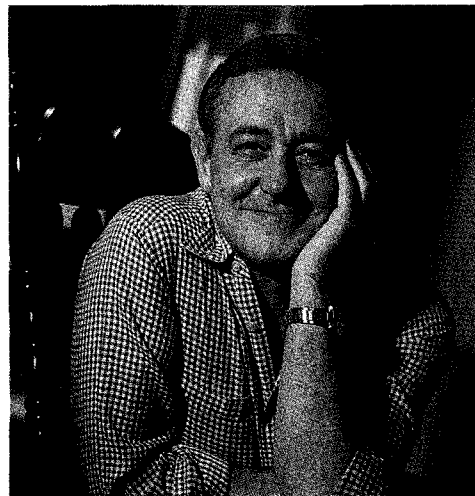
Mahoney decided to save his own life when he was 37 and living in Chicago. He quit his editing job and started taking classes with a group of aspiring actors in a church basement. One of them happened to be John Malkovich, whom Mahoney appeared opposite in his second professional play.

In 1979, Malkovich invited Mahoney to join the Steppenwolf Theatre Company, and he hasn't stopped working since. After

winning a Tony in 1986 for his portrayal of the frustrated zookeeper who dreams of making it big in Hollywood in *The House of Blue Leaves*, Mahoney went to Hollywood: He got raves for his performances as Richard Dreyfuss's seemingly harmless partner in *Tin Men*, the devious judge who tries to kill Cher

in *Suspect*, and the lecherous professor Olympia Dukakis leaves standing in the street in *Moonstruck*.

Born in England, Mahoney emigrated when he was twenty. "Even at that time, the north of England was a pretty dismal place," he says. When he was a child, his favorite actors "were always people who one day played a Mexican and the next day a Japanese," says Mahoney, who's built a career on his ability to do likewise.



Mahoney: A man of many moods.

Moviegoers who remember the suave Perry in *Moonstruck* will be startled to learn it's Mahoney playing a redneck farmer who joins a white-supremacist group in *Betrayed*. Or maybe they won't be startled.

"People simply don't remember me from film to film," he says. Unlike such character actors as Brian Dennehy and Wilford Brimley, Mahoney doesn't have a screen presence that's become a recognizable persona. His versatility has got him plenty of work, but it may also be the source of his greatest frustration. And success hasn't been able to cure his lifelong insomnia. But then, this is a man who's enchanted by the "clanging discordancy" of his favorite composers, Prokofiev and Elvis Costello.

"I hate to sound like Julie Andrews, but even if my career just fell to pieces right now, it's already been so great," says Mahoney. "There's no way I can be hurt by life at this moment."

CHRIS SMITH

COMING UP

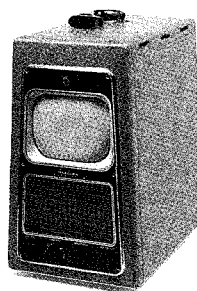
THE ART OF THE REEL

WHEN THE NEW American Museum of the Moving Image opens in Astoria on September 10, visitors may think they've ended up at EPCOT Center rather than a museum. They will study themselves in "the magic mirror" and see how they'd look in costumes from *I Dream of Jeannie* and *The Wizard of Oz*. They will find scale models of the Roxy Theatre and the Whitestone Bridge Drive-In, and displays with Mickey Mouse dolls and a *Beverly Hillsbillies* lunch box.

The museum, however, has a serious purpose. "We're trying to show how films and television programs are made and how they are *pushed* on the public," says Richard Koszarski, AMMI's curator of film.

That's why the museum's permanent exhibit is called "Behind the Screen: Producing, Promoting, and Exhibiting Motion Pictures and Television." It is divided into sections that illustrate the various crafts behind making, selling, and showing movies and TV—from portrait photography (glossy, glamour shots of Greta Garbo) to costume design (a Gianni Versace suit worn by Don Johnson on *Miami Vice*) to promotion and merchandising (a collection of 200 lunch boxes).

At the museum's new, \$15-million Gwathmey Siegel-designed complex (the seven-year-old institution didn't have a permanent home before), visitors will encounter a video installation by Nam



From the museum (clockwise from top left): portable TV, Red Grooms installation, Mickey Mouse guitar, and movie poster.

June Paik, who was recruited to explore what makes the moving image *move*. He's created an 80-monitor work

called *Get-away Car*. Paul Newman has donated a set from *The Glass Menagerie*, which is displayed with renderings by scenic artists and clips from the finished film.

AMMI will also show films and videos in a 190-seat theater and 60-seat screening room. The first programs include "Media and the Vietnam War" and a series of movies from the golden age of Technicolor. With the capability to show 70-mm. Dolby-sound spectacles, archival nitrate prints, and experimental video, the museum will rival the most sophisticated cinematheques on the other side of the East River. **HOWARD KARRER**

SOUNDS

The Pop Heard Round the World

CHAR EBERLY JUST GOT bad news. The backup group for the Jamaican band Big Youth has canceled its New York date. Now, Eberly and her boss, Larry Gold, will have to find a local band to fill in. "It'll be okay," says Eberly. "We handle things like this all the time."

Eberly and Gold run Third World Talent, a booking agency devoted to bringing international pop bands to the United States. And they know that flexibility is important when you're dealing with Guadeloupan *zouk* musicians.

Gold, 35, an aggressive promoter, started operating Third World Talent three years ago out of his club, S.O.B.'s, when he decided to market international pop throughout the U.S.

"We could get more—and better—bands for S.O.B.'s if we arranged dates for them around the country," explains Eberly. After all, it takes many bookings to make



Char Eberly and Larry Gold.

a U.S. tour worthwhile for a top fifteen-member *soukous* band from Zaire.

The company faces many obstacles. Getting visas for Nicaraguan and Guatemalan groups is difficult—even though these bands tend to

play nonpolitical dance music. "It's a nightmare," says Eberly of getting visas. "I have to prove this Jamaican singer or that

Haitian musician is pre-eminent in his field to a bureaucrat who doesn't know anything about the music business."

Third World also has to deal with the musicians' egos. Many groups are used to drawing stadium-size crowds in Paris or Dakar and don't believe that playing a 200-seat club in Portland will get them some U.S. recognition.

Third World is getting more acts into bigger spots and recently sold out shows at the Ritz. "The future is so bright for this music," says Gold. "In a decade we should be the William Morris of international music."

JIM FARBER

OVERHEARD

AT GRAND CENTRAL Terminal, two executives were talking.

"They were really moving," said the first man. "I'm telling you they were selling like hot . . . like wild. . ."

"Like wildcakes," said the second man.

"Yeah, like wildcakes! They were going like wildcakes!" said the first man, obviously happy to have found the right word.

DESIGN

Best Cellars

IN A HALL OF MOSTLY abandoned vaults below a Park Avenue building, an open door reveals walls stenciled '47 CHEVAL BLANC. '59 LAFITE. '61 LATOUR. Judith Beardsall grimaces. "Do you feel how *warm* it is down here?" she says. "You can't keep fine wine in an environment like this!"

Beardsall, a wine expert, and her partner, designer Gordon Cronce, are transforming a nearby room into a proper wine cellar, building a "room within a room"—insulating the old safe door and lining it with oak, laying down an industrial-rubber floor, and installing wall-to-wall oak bins. The temperature of the space, which will be used to age a client's Bordeaux, will be kept between 55 and 60 degrees with the humidity between 65 and 75 percent.

"Constancy is the key," says Cronce. "Wine has to age slowly and gracefully."

The partners, who also designed a submarinelike 2,500-bottle wine cellar for the Plaza Athenée, have been going underground all over Manhattan to build cellars for what they say is a growing market of oenophiles. This year, the pair designed a butler's wine cellar (where wines for the week are stored and decanted) for the Kips Bay Boys' Club show house.

Beardsall and Cronce have created wine cellars for real-estate brokers and investment bankers who had nothing to put in them. But they often advise their clients on how to put together a collection of fine wines from scratch.

"The instant wine cellar and collection is so American," says Beardsall,



Gordon Cronce and Judith Beardsall.

41, a small, authoritative woman. Beardsall was a manager at Sherry-Lehmann for nearly two years and became director of wine sales for Peerless Importers in 1983, overseeing sales of 2-million cases of wine a year. Four years ago, she started advising private clients like Norman Lear, Robert

Metzger, and Merrill Lynch.

Cronce, 40, a Vietnam veteran who has worked in the theater as an actor and technical designer, began building wine cellars for friends between jobs. Three years ago, he and Beardsall—who met when they both worked at Sherry-Lehmann—became partners. "It was perfect timing," says Cronce, "because

there was a demand for what we were doing."

Indeed, they don't advertise, and they take only referred clients. And Beardsall refuses to say what she thinks the best wines are: "The question isn't What is the *best* wine? but What's the *best* wine *tonight*?"

JOANNA MOLLOY

THE SPORTING LIFE

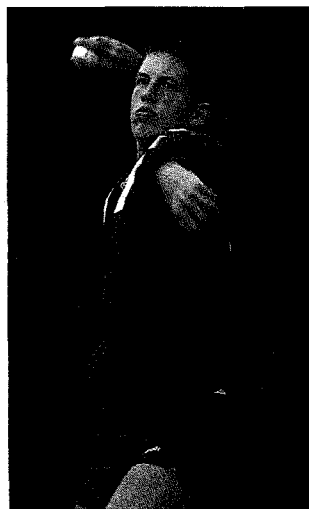
PICK-UP ARTISTS

ON THE LAST FRIDAY IN July, the bleachers at the National Tennis Center are full of hopefuls. More than a hundred teenagers have come not to hit tennis balls—but to pick them up.

Every summer, a month before the U.S. Open begins, New York teenagers audition to be ball boys and girls. Bob Kelly, who's been in charge of the Open's retrievers since 1965, looks for youngsters with a good arm, better than average agility, and impeccable court manners. Less conspicuous even than small children, they shouldn't be seen or heard. Kelly, who was an Open ball boy from 1959 to 1962, recruits one group to work the net and another to work the backcourt.

On this steamy afternoon, net candidates are

summoned to stand—hands clasped behind their backs—just beyond the net post. Three balls are served into the net. After retrieving the third shot, aspirants must try to return the balls to the



An Open ball boy.

server on one bounce.

Backcourt candidates—mostly tall boys—must be able to throw a tennis ball cross-court on one bounce to a partner working the opposite side of the net. Accuracy is very important, because there are several obstacles during a match: players (who don't look up much between points), judges (the umpire in an obtrusive high chair and seven linesmen on the court), and television cameras.

This competition seems to attract a different breed of tennis parent. George Abrahams, who's in the top row of the bleachers, doesn't panic while his daughter Bonnie auditions. But he's a veteran of this circuit—Bonnie's brother was an Open ball boy a few years ago.

"It looks easier than it really is," says Bonnie,

seventeen, who's come in from New Hampshire, where she is a tennis counselor. "You have to concentrate on every point."

Kelly hires 150 youngsters for the tournament. With as many as 85 matches played some days, the fetchers—who are paid the minimum wage—log at least six hours a day. Since the tryouts, the recruits have been taught how to work a tiebreaker, and basic etiquette like keeping shirts tucked in and not putting balls in pockets.

During the tournament, Kelly patrols the courts. Rookies who don't approach each match—and each point—professionally may not make it into the tournament's second week. "As the players get eliminated," says Kelly, "so do the ball people."

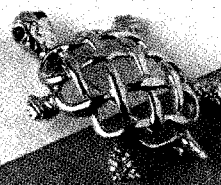
NICOLAS DOLIN

A Dear John letter
to John Fairchild
from Pauline Trigere...

PAULINE TRIGERE

Dear John,
After all these years
and so many terrific
collections-is it really
over between us?

You don't call.
You don't write.
→ still love you.
Pauline



Pauline Trigere
Sandra Walsh
Alex Ward
Benjamin Goodman
Cindy
Edouard Arden
Eric Bros
Helen
Mary Harris
Michael G.
Ophel
John Baldwin
Kathleen
Martha
Mintake
Nancy Klein
Norman Morris
Paul Meyer
Robert A. Arden
Sally Reynolds
Sally Trigere

BY RUTH GILBERT

**RUTH
RECOMMENDS**



'THE WIZARD OF LONELINESS'

Lukas Haas (above) stars as a boy consumed with resentment when his father joins the Army and he must live with his grandparents in Vermont. The film opens September 2 at the 57th Street Playhouse.



'THE STRUGGLES FOR POLAND'

Crowds wait at the shipyard in Gdansk in August 1980 while striking workers negotiate with the

government. Soon, Solidarity would emerge. This series premieres September 6 at 10 p.m. on Channel 13.

"A Concert to Reclaim Morningside Park" starts at 1, September 3, at the Cathedral of St. John the Divine, and continues at 3 with a samba march to the park. Join artists and performers galore! It's all free.

SWEETWATER'S GOES LATIN!

September's a month-long salute to Latin jazz, with the great pianist Charlie Palmieri (below) playing September 1 to 3. Others scheduled are Tito Puente, Mongo Santamaria, and Hermanos Moreno.



**WASHINGTON SQUARE
OUTDOOR ART EXHIBIT**

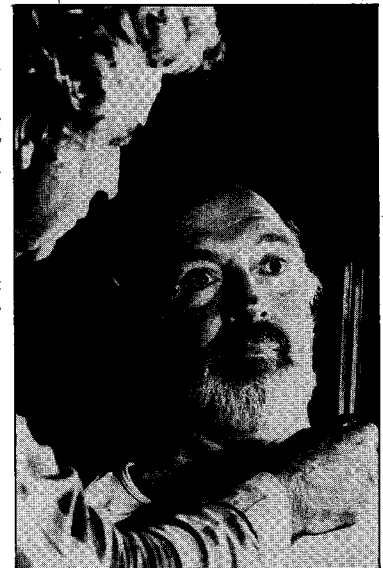
September 3, 4, 5, 10, 11, 17, 18: Those lovely, cool, unrainy (we hope)



days are for you to walk the sidewalks of Greenwich Village, from noon to sundown. Over 300 artists display their works. Above is a scene from last year's show.

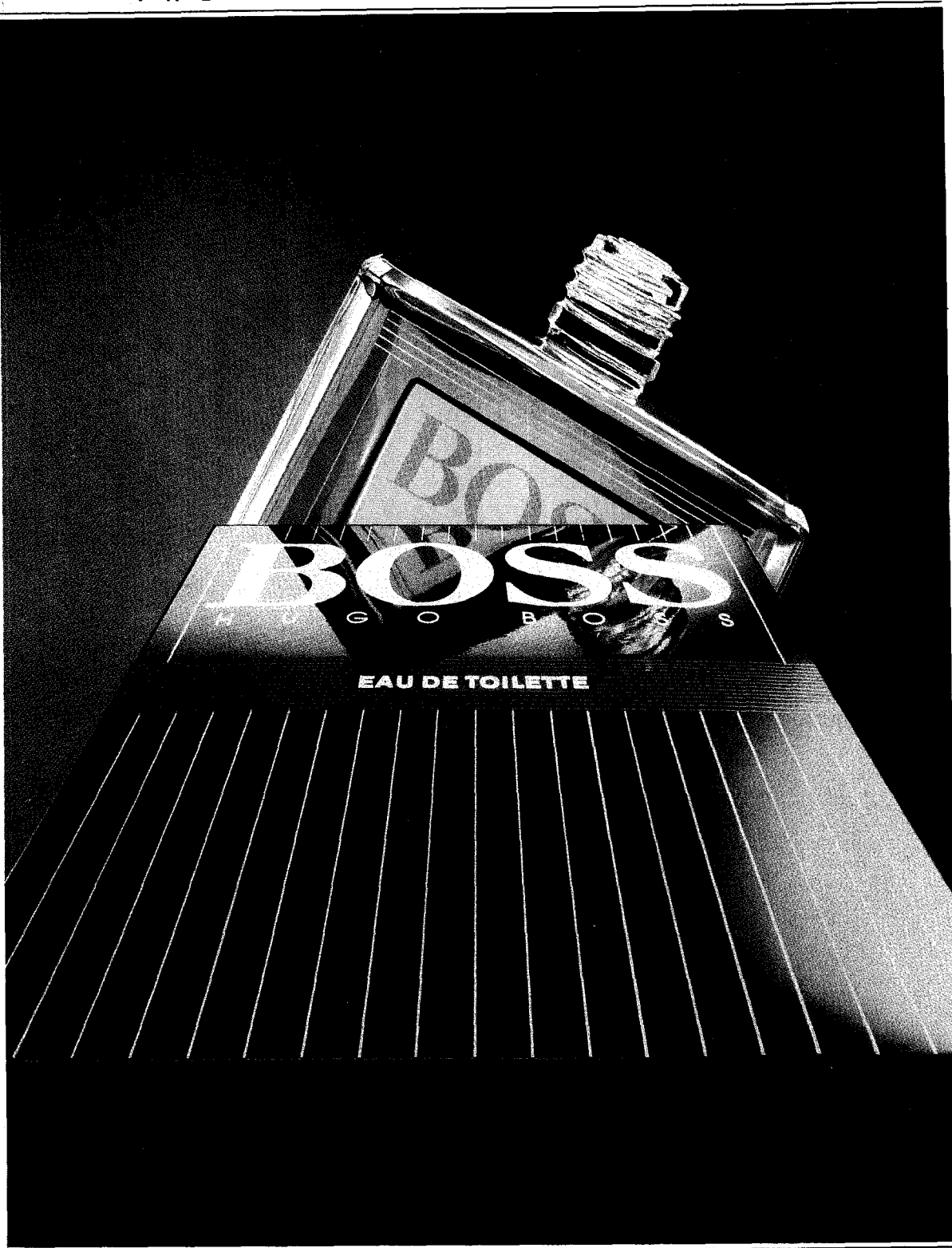
'THE MAN WHO MISTOOK HIS WIFE FOR A HAT'

First it was Oliver Sacks's best-seller about a man and his doctor (Frederick Westcott, right, and Emile Belcourt), then it was Michael Nyman's opera. Now it's a British film directed by Christopher Rawlence, opening August 31 at the Film Forum I.



THE FRAGRANCE FOR MEN

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NEW YORK

HOW TO FIND PEOPLE TO DO FOR YOU WHAT YOU'VE
GOT NO TIME TO DO FOR YOURSELF

HELP!



It suddenly occurred to me," Judy Syfers wrote slyly in a deadpan *Ms.* article that's now a feminist classic, "that I, too, would like to have a wife."

Is there a working New Yorker, male or female, who doesn't sometimes long for an old-fashioned, do-everything, stay-at-home wife—someone who can wait for the plumber, stand in line at the passport office, or pick up Jennifer at school and take her to ballet class?

BY LESLIE ELLIOTT

Time is money—and not only for top executives. Most people find it difficult to take a half-day off to be there when the cable-TV repairman comes or the new sofa's supposed to arrive. And when you're working, how are you going to find the time to take the car to be fixed and get over there to pick it up, or find a new helper for Grandma now that she's fired the last one (again)?

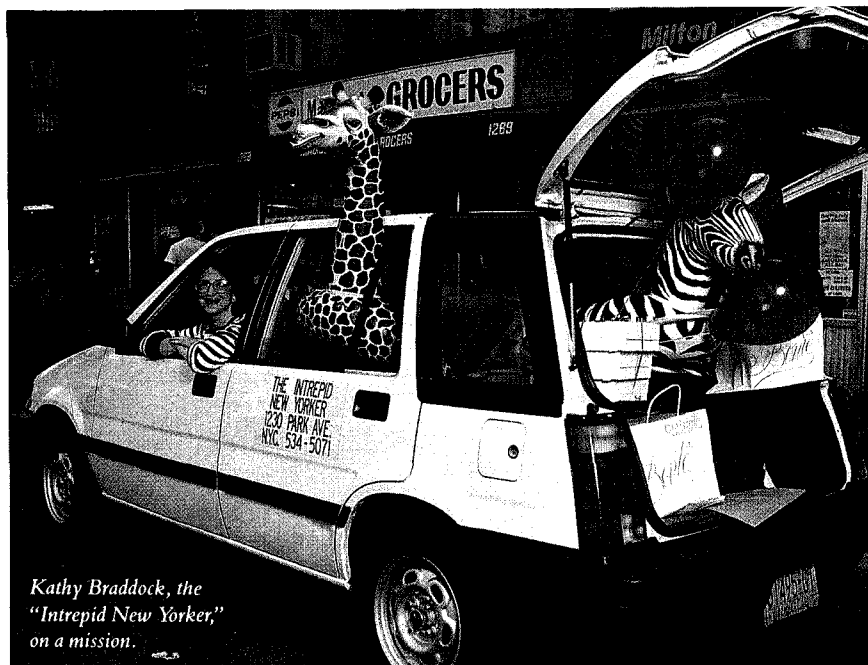
In fact, there are plenty of people to do these things for you, but they're not easy to find, because there's no one category for them in the Yellow Pages. Some offer a single service. Others, called personal, concierge, timesaving, or organizing services (among other descriptions), willingly perform any number of those all-over-the-lot tasks once done by wives—at rates that underscore the importance of those who stay at home and cope.

These hireable operatives range from the acting student who lets the repairman in and points out the offending appliance while also washing your walls (\$12 an hour and up) to the knowledgeable commando who stands in for you when the painters come and knows what to do if the peachy-cream wall you wanted is turning out peachy-yellow instead—while also paying your bills and arranging your party (\$25 an hour and up).

There are organizers who'll find a place for everything; stand-ins who'll renew your passport or get you Springsteen tickets; dispatchers who'll send over someone to clean, program your computer, or act funny for the baby; advisers to guide you through the city's vast resources for children or manage the care of older relatives. It'll cost you, but you may wind up with someone who's better at these tasks than you've ever been—a more demanding complainer than the pushover you are, perhaps, or someone faster at shopping because she knows what's in every store and what a fourteen-year-old wants.

We've assembled a representative selection of this growing list of helpers, all chosen because they offer a useful but little-known specialty or a group of services you can claim with one phone call. And no doubt there are other good pitch-in-and-help organizations that we haven't mentioned here.

FEW NEW YORKERS ARE comfortable with the idea of having a stranger stay in their apartment to wait for the repairman. But without a doorman, a cooperative super, a wife, or a neighbor (and *they're* all working, too) to admit the repairman, busy people have just two choices: Stay home, or find and pay that stranger—and trust that he or she is honest.



'WIVES': These can-do people handle the tasks that require judgment: party-planning, finding co-ops, hiring movers.

Though *New York* has checked two references given by each of the organizations listed below, this cannot be considered ironclad assurance of integrity. A firm may have satisfied hundreds of clients, but that doesn't guarantee that the worker who comes to *your* house will be industrious, careful, and reliable. You necessarily take your chances.

Only a few of the firms listed here are bonded, but all claim they check thoroughly on their helpers' references and experience. All will provide customer references on request.

Most of these organizations require payment at the time the service is rendered, and if you cancel a big job, like a move, you may owe a fee if the firm cannot get another assignment. The referral services levy a charge for riffling through their Rolodexes for you. Advisers like the paperwork organizers may charge a flat fee if they simply tell you what to do or an hourly fee for hands-on work, like setting up files. Ask for a bill, since some of these charges may be tax-deductible. For any service, be very specific about what you want done, and find out if the worker you're getting has ever done the task before.

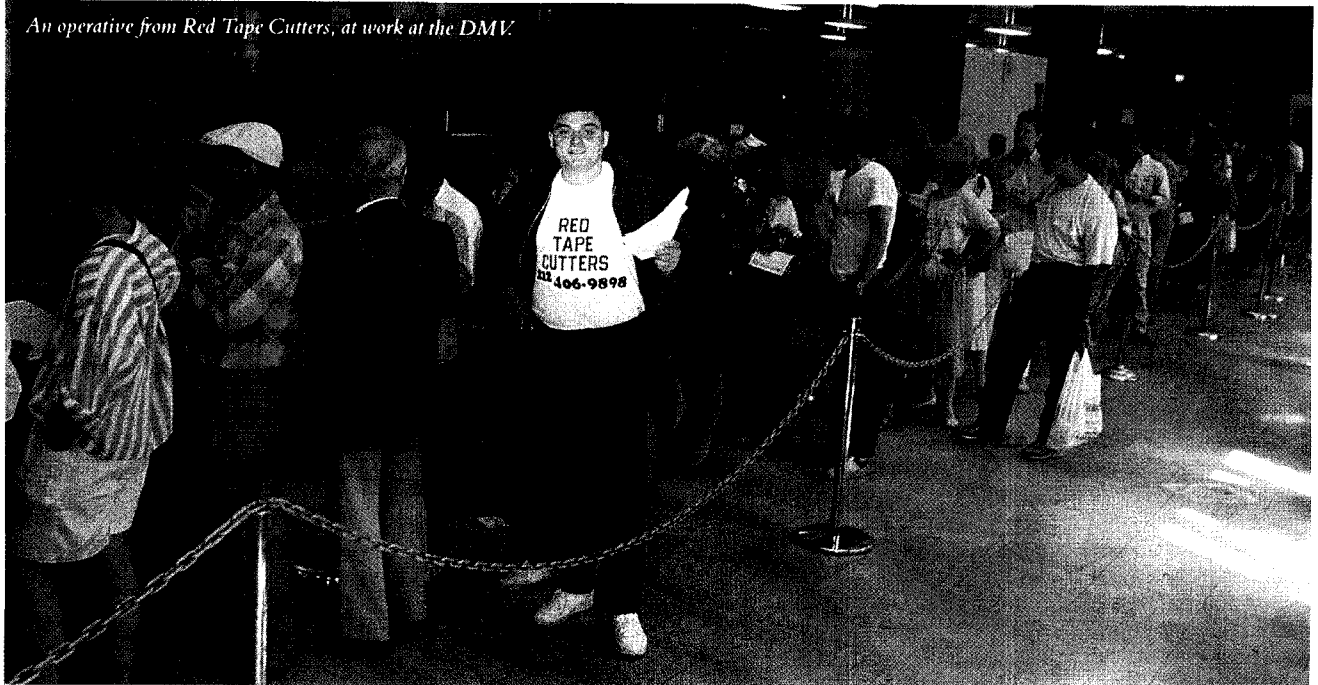
If you're hiring a team—of industrial cleaners, say—make sure there's a responsible leader to handle problems like machinery that won't start or supplies that must be brought. (*You* may be

questioned carefully by the agency, too. Many a housecleaner has arrived to be surprised to find she's expected to care for children or pets, and clients notoriously miscalculate how long jobs will take.)

We've listed the services below in categories, but there's overlap: Dispatchers stand in line; all-purpose people can be expert organizers; organizers gift-shop. Most firms are based in Manhattan but will work beyond its borders (they may charge travel time). Most work is by appointment. If you leave a message, state the hours when you can be called back, and be patient. Responses may take a day or longer.

STAND-INS

SOME OF THESE FIRMS HAVE workers who will line up for concert tickets or hold your place at no-reservations restaurants, but their main strength is their expertise in dealing with the bureaucracy. When time's precious, their help can be well worth the fee. For \$25 you can renew your driver's license in minutes instead of losing half a day in the process. These services register cars, get license plates, pay fines, and see cars through customs or take them for inspection, among other Department of Motor Vehicles (DMV) chores. They renew passports and get visas, register



boats, and get copies of birth certificates and other documents. Perhaps best of all, they'll tell you which documents you must supply, saving you those repeated phone calls blocked by busy signals. If your presence is required, as for driver's-license renewals and first passports, they have strategies to cut your time in line. If it isn't, they can do it all: bring forms for you to fill in (and, for additional fees, supply a notary or photographer if necessary), then take them away and return with the finished document. (You can save messenger costs by taking your papers to their offices.) These firms are based in midtown or Wall Street, but they work all over the city. Except for ticket-line waiting, the rates are generally by the task rather than by the hour.

ALL THE RATES QUOTED BY **Red Tape Cutters** (1 Beekman Street, Suite 306, 406-9898) include Manhattan pickup and delivery (up to 110th Street). Staffers will wait for everything—from repairmen to concert tickets to the installation of windshield wipers. (Waiting time is \$18 for the first hour, \$12 thereafter; car-repair jobs are \$35 each.) Their strategy for driver's-license renewals (\$25) is to post someone in the line timed to reach the window just as you stroll in; you will then be walked through the process so you don't go to any wrong windows. Most DMV jobs can be done in one day, and clients have commended this agency's turnaround time, even for papers going through Albany. Charges for paying fines start at \$30; fine-and-registration combinations are \$75. Passport renew-

STAND-INS: Those who wait in line for you at the Department of Motor Vehicles save you hours.

als are \$50; visas, \$45; birth certificates, around \$30. This outfit will also take your car anywhere, file court papers, pick up flowers, and run other errands "within reason." There's a two-hour minimum. The agency has been in business since 1979.

HANDILY LOCATED NEAR GRAND CENTRAL, ten-month-old **Executive Services** (271 Madison Avenue, at 40th Street, Suite 1402A, 682-2222) handles documents only. But the firm is getting a reputation for efficiency in what it does undertake. Staffers transferred ownership of three leased company cars to a private owner, sorting out the sales tax, in 24 hours (\$75); they got plates overnight for another customer who'd already made two frustrating trips to the DMV (\$35). Rates start at \$19.50 for DMV tasks; visas are \$30; passport renewals are \$40 or more, depending on how soon you need them.

Passport Plus (677 FIFTH AVENUE, AT 53rd Street; 759-5540) provides a winning combination of narrow focus and great expertise: It handles travel documents only. Situated in the heart of consulate country and three blocks from the passport office, it provides service for everything from visas for rock groups to getting documents on short notice in medical emergencies. The two Passport Plus clients with whom we

spoke called the service swift and reliable. Staffers' knowledge of the tourist regulations for many countries—information that would take days to research—is a great asset. Visas (performance, business, tourist, some resident) start at

\$25; passport renewals are \$35 for one-week, \$50 for 48-hour, \$100 for next-day, and \$150 for same-day service. The firm has been in business for four years.

DISPATCHERS

THE SPECIALTIES OF THESE organizations, which draw on a fluctuating talent pool of college students, actors, and the like, are usually housecleaning and party help. They differ from the "house cleaning" and "bartending" services listed in the Yellow Pages because their people also do things like wait for deliveries, shop, hang pictures, assemble the bookshelves-in-a-kit, walk Granny to the bank, or bring home the Christmas tree. Some agencies can even supply specialists like typists, piano players, carpenters, painters, tilers, industrial cleaners, and closet designers. With one call, therefore, you can get several hours of little jobs off your list or engage every service you need for your party. These field generals can send people to clean windows and ovens, wash walls, and the like, and many can send floor buffers or other equipment. Rates start around \$12 per hour; some outfits send teams, especially for cleaning, so a four-hour minimum could mean two people for two hours or one person for four hours. All claim that their workers are native

or fluent English speakers; some can provide people who speak other languages, too. Helpers may work around class schedules and auditions, so you probably won't get the same one twice without special arrangement.

NORTH CAROLINIAN DAVID W. EASON started redoing closets in 1980, between acting and directing jobs. In 1983, he added Dirtbusters as a cleaning service, and, in 1985, the Homemaker Service to do errand-running, baby-sitting, shopping, and cleaning. He calls his agency **Dirtbusters of Closets & Spaces/The Homemaker Service** (111 West 16th Street, 242-2071; there's also a branch in Torrington, Connecticut). Eason has dispatched helpers to arrange flowers, fly a family dog to its new home, get a check downtown to the American Express window in time, remove air conditioners, and find the car a client parked "out there somewhere" and drive a load of boxes to mini-storage. For cleaning jobs, once you're a regular client, his people work from a checklist and are expected to do tasks like oven- and venetian-blind cleaning and checking on supplies without being asked. Cleaning is \$14 per hour per person if paid on the spot, \$16 per hour if billed. If you need to prepare overnight for the party or mop up after a flood or other emergency, "crisis cleaning" is available on less than 24 hours' notice at \$21 per hour. No minimum.

F & L Associates (349 EAST 52ND Street, 752-2879) is a unique gang of four: a secretary, a bookkeeper, a beautician, and a cabinetmaker who banded together in 1985 to clean houses and do home repairs and all manner of other services. Together they can renovate your place, clean it, plan the housewarming, and do your hair and makeup before the party. They take their work seriously, using only products that have few abrasives and don't give off heavy fumes. "They may require a little more elbow grease," F & L people maintain, "but they're better for the customer and for us." All of the original group members are bonded; one of them is always present in a team of workers. They have put a client's mink in storage, installed mirrored doors, shepherded children from one air terminal to another, picked up theater tickets, and set up corporate apartments; they have recently added painting and tiling to their repertoire. Rates are \$15 an hour per person for cleaning, \$20 for rickier jobs with lots of bric-a-brac. They work from estimates. No minimum.

JESSICA CROSBY'S TEAMS ARE HEAVY-duty, you bet. Decorators and contractors frequently call her (**La Concierge**, 322 East 86th Street, 737-5289) to dispatch workers for after-renovation cleanup. They do household cleaning and errands, order flowers, stock the fridge, help at parties, and more. And they are brave. One client set nine mousetraps in her apartment and left, refusing to return until La Concierge's folks took out the last remains and sounded the all clear. Crosby can also supply carpenters, painters, caterers, and other helpers. Be precise about

These
dispatchers supply all
sorts of helpers, from
paperhangers to a temp
who reads Hebrew.



your needs, especially if you want workers to bring supplies or do anything beyond the routine. After-renovation cleanups are \$20 per hour, one-time cleaning assignments \$18 per hour, weekly visits \$15 per hour (for each, there's a four-hour minimum, and you pay \$2 carfare). Crosby's been in business since 1983.

Lend A Hand (200 WEST 72ND STREET, 362-8200), established in 1971, is probably best known for its houseboy cleaners who'll also replace light bulbs, move the furniture around, walk the dog, and handle other chores. Its roster of over 100 people, mostly from the performing arts, includes an amazing variety of helpers, from gourmet cooks to people who'll baby-sit entertainingly, hand-address envelopes, do telephone surveys, distribute fliers, type and file, clown at parties, play cards with shut-ins, and take the houseguests' children to the movies. Call and ask. The firm also does full-service catering. You pay Lend A Hand a referral ("membership") fee of \$10 or more, depending on the service used, and pay the helper separately for

the job. You can also get a six-month (\$60) or one-year (\$100) membership and avoid a fee each time. Sample rates: Baby-sitters are \$9 an hour; cleaners are \$12, plus \$2 carfare; cooks are \$25, clowns \$30, piano players \$40. There's a four-hour minimum, except for piano players (who have no minimum).

PROPRIETOR AMY MCCLOSKEY, OF **On Call Time Savers, Inc.** (31 Third Place, Brooklyn, 718-834-0304), has an ever-expanding list of people with in-demand skills. She wants to be the one person her clients call for anything, providing "legwork, armwork, and some brainwork." She says she can send dressmakers and tailors, carpenters and paperhangers, regular and industrial cleaners, clothes shoppers with entrée to designer showrooms, closet rearrangers, a man with a van, packers for moves, computer helpers, and more. She sent someone who knew Hebrew to redo a rabbi's scraps-of-paper address file, a law student to make a court appearance, a team and a Dumpster to clear out a brownstone for an estate sale, and a costume designer to track down a special wedding dress and a seamstress to take it in. Most workers get \$10 to \$25 per hour—for example, cleaners and errand-runners are \$12 to \$15, handymen and seamstresses, \$17. There is no minimum, and she bills you. She's been in business for a year.

ALL-PURPOSE AGENCIES

THESE ARE THE ACTUAL take-over-for-you "wives." They are equipped to do tasks requiring judgment and experience: shopping for gifts, furniture, or even cars; finding co-ops and hiring movers, renovators, and decorators; running tag sales; screening nannies, caterers, household and/or home-office help; bidding at auctions; putting on dinners or arranging weddings; opening or closing the country home; taking visiting clients to see the sights or to tea; taking the car for repairs or supervising the painters; finding shoes and a bag to match your evening gown (finding the gown, too); organizing the family vacation; redoing closets; paying your bills; complaining to stores.

Though almost all of them do all these things (or will get them done), they have varying bents. Some are aces at finding and refurbishing apartments; others streamline the social lives of corporate couples. Once the "fit" is right, these people can become adjuncts to

the family, with the added benefit of anonymity. They've witnessed marriages, sorted through belongings after divorces, even shopped for funeral urns. As one "wife's" clients said, "It's just so wonderful to know that she's there, so when you get up in the morning and realize you won't be able to do it—whatever it is—youself, you can call and ask her to handle it."

KATHY BRADDOCK IS A NATIVE MANHATTANITE whose clients say she knows where things are and how to get jobs done—and done quickly. She calls herself the **Intrepid New Yorker** (1230 Park Avenue, at 96th Street, 534-5071). Not only can she sleuth out that frog-shaped birthday cake—she'll drive to the bakery to get it (she has a commercial vehicle). A working mother who renovated her own apartment, Braddock knows all about getting set up in the city. She has expertise in moving and refurbishing, and says she can make workmen show up when they say they will. She can also supply a rug-shampooer, a Japanese translator, or a warmhearted Irish lady to come in and cook while you're laid up. She'll drive you to the nearest locksmith if you lose your keys (or keep a set for you). "I really came to rely on her—she did everything from supervising the decorating to finding a place that sent in sushi," said a bachelor client. Or, as one couple put it: "She was our housewife." She charges \$25 an hour, with a two-hour minimum; there are special rates for contracting jobs. (Her contractors are bonded.) She's been in business for five years.

SINCE SOUTHERNER MILLIE EMORY started her firm, **Let Millie Do It!** (532-8775), ten years ago, she has, she says, done everything from locating a miniature camel statue on short notice to reclaiming a gazebo slated for the bulldozer and moving it to a new home—and making sure the whole process was tax-deductible. She redid a hospital's archives and cut its storage costs, found a new apartment for an actress appearing on Broadway and moved her in, and has now added expertise in estate sales: She is familiar with dozens of charities, auction houses, and other emporiums. She is also a sharp hand at packing, shopping, and shipping. Closets and organizing are other specialties. "I unclutter people," she says. Her rate for individuals is \$40 an hour; there's a three-hour minimum.

SUSAN BELL'S SPECIALTY IS LOOKING after corporate people. She steps in and

unobtrusively handles innumerable tasks that flummox them—they are, you might say, **Saved By the Bell** (11 Riverside Drive, 874-5457). She handles moves—from finding the mover to running a tag sale to flying ahead and setting up the new home, so when you walk in, the socks are in their drawers. She brings not one but several plausible gifts to consider for your friend who has everything, puts on the surprise party, and finds the perfect fancy-dress getup. Part of her service, she says, is getting it all at reasonable prices. And her service is really *personal*: For a California fam-

She
can supervise the
decorating and find a
place that sends in
sushi," says one client.



ily bringing their elderly mother on a nostalgic trip East, Bell found a guide to take her around the old neighborhood and an apartment overlooking the parade of tall ships. She hires housekeepers and bookkeepers, finds babysitters and typists, pays bills and supervises workmen, and once got last-minute gifts for a client on Christmas Eve. "When in doubt, we just call Susan," says one client. "She believes in not spending a lot of your money. And she's fun." She charges \$40 an hour, with no minimum; there are flat rates for special jobs. She's been in business since 1981, and she'll soon be bonded.

UNDER THE NAME **The Surrogate Wife/Corporate Connection** (201 West 89th Street, 570-7397), Emma Fried has been looking after the wifeless for ten years. She sees to it that the shirts aren't frayed and buys new ones if they are, has leather elbow patches put on the favorite jacket, refurbishes the dining room, and puts on the demanding little dinner so you can enjoy it yourself. If your apartment has to be painted, she'll

take care of the whole process. If Aunt T. has a bad shoulder, Fried will redo her closets so she can reach everything, pay her bills, and take her shopping. For business clients, she makes the catered event seem like a party at home and the corporate apartment warm and inviting. She does hands-on office work: "I opened my business and needed a secretary, a researcher, a buyer, a bookkeeper, and a personal assistant—a little at a time each. That's what she did for me, and now I've moved away and it's impossible to replace that," said a forlorn client. Fried charges \$30 an hour for personal jobs, \$40 for corporate clients, with a three-hour minimum.

IF YOU'VE LANDED ON WALL Street with a degree in financial wizardry but still feel you look like Main Street, Roberta Zimmerman's your person. High-ticket guidance is her forte, and in no time at all she'll sharpen you up (to your joy, say her clients), from flattened stomach to matchless dress or faultless pinstripe. Call her at **Roberta Zimmerman Associates, Inc.** (56 West 71st Street, 724-9224). She'll get the new apartment, hire the decorator, arrange parties large and small. She'll guide you through investing in your first fur, find the perfect jewelry, bring you a trainer—or exercise with you herself. There is no age limit: She'll redo your torn-jeans collegian into a combat-ready job applicant or redo you from the inside out: nutrition, fitness, hair, makeup, clothes. She monitored one client so intensely (at his request), right down to calling restaurants where he ate and telling them what to offer him, that his cholesterol count came down dramatically. She also does sensitive projects like sorting out things for a divorce and packing everything just so, and has even bought cars for her busy and very trusting clients. She charges \$60 an hour for one-on-one exercising, a percentage of the budget for skilled clothes-sleuthing (she'll precede you to the store and have everything ready for try-on), and \$75 for first-round make-over consultations (follow-ups cost less). She gives a written proposal and works on a retainer. There is no minimum. She's been in business since 1985.

ORGANIZERS

THESE PEOPLE WILL TAKE over your paperwork headaches: clean up that nightmarish stack of backed-up bills and photographs, bal-



Stephanie Schur,
owner of Space
Organizers, with
client David Kibbe.

ance the checkbook, set up files, get the forms in on time, handle IRS stuff. They will also find the right spot for everything from your kitchen utensils to your children's toys. In short, they conquer clutter. This can change your life.

They usually work in three ways: (1) tell you what to do ("Throw out the magazines") and what to buy (shelves, planning diaries, etc.); (2) work with you (hold your hand while you throw out the magazines); (3) do it all themselves (wake you when it's over). Many organizers also do moves, gift- and equipment-shopping, editing and research, estate sales, and other projects. Some specialize in household assignments, others in office tasks, and some are high-level corporate advisers indeed. Stephanie Winston (533-8860), who has written two best-selling books on organizing, and Ronni Eisenberg (222-9551), who's also written a book, both lecture widely. Each charges over \$1,200 a day (Eisenberg does homes for \$100 an hour), but clients claim that in a single visit these experts can make a change that improves work flow or reduces chaos permanently. If you'd like some how-to tips for a bit less, there are \$35 clutter-control workshops at the YWCA, time-management seminars at night schools, and free lectures at banks and other institutions.

All the people listed below work in New York City, though they may be

ORGANIZERS: They'll take over your paperwork headaches and help you conquer clutter.

based elsewhere. Many belong to the National Association of Professional Organizers, an expanding group of specialists. Send a 50-cent-stamped, self-addressed envelope to P.O. Box 36 EO2, Los Angeles, California 90036, for a list of members and their specialties.

SINCE 1985, Ilise Benun (302 GARDEN Street, Hoboken, 201-653-0783) has specialized in helping actors, artists, writers, photographers, musicians, and other performers—and small businesses—promote their talents and skills and handle their organizing and paperwork chores. She works out marketing and promotion strategies, sends mailings, gets in touch with agencies and production companies. She keeps personal data bases for her clients in her computer. "She's like a business manager who doesn't take a percentage—just terrific," said one client. She charges \$20 to \$25 an hour, depending on the project. There is a four-hour minimum.

Denslow Brown, the Organizer & Paper Therapist (321 East 9th Street, 541-9400), is the person you can confess to about those unanswered letters going

back to 1974. She understands. She started her firm fourteen years ago and now takes care of creative people so they can get on with their work; helps widows who are dealing with paperwork, lawyers, and accountants for the first

time; manages complicated households; does special tasks like editing and research; helps go through generations of papers and household goods prior to a sale. She also organizes moves, sets up any kind of office, and designs systems for home businesses. She will give you tips on organization and time management so you can carry on yourself; she also runs organizing groups for women. She charges individuals and nonprofit groups \$40 per hour, corporations \$80 per hour. There's a four-hour minimum.

IN ADDITION TO THE USUAL ORGANIZING tasks, Barbara and Jim Peters, proprietors of **Resources** (2 Tudor City Place, which is at 41st Street and Second Avenue, 883-9119), will do every kind of shopping and research, writing and editing jobs, and handle all kinds of offbeat projects. They've held a space in Central Park for an opera concert (using balloons to mark the blanket); helped a client do her new co-op in exotic colors and then found a buyer when she was transferred after six weeks; reorganized an Arab princess's wardrobe; renovated a client's home in

Mexico; and taped a program by a musician client and sent it to 100 stations. They took over the finances of a woman who was chronically in debt and now pay her bills and monitor her funds. They'll help you throw those magazine articles away or index them for you, find out why your request for credit was turned down, and help you get your life together—period. They charge \$25 to \$35 per hour, depending on the project; there is a two-hour minimum. They set up their business in 1981.

Barbara J. Schneid (342 EAST 55TH Street, 427-6685) says she has some clients who cannot bring themselves to fill in their weekly expense diaries unless she's there to make them do it. She reorganizes and sets up files and company books; takes care of paperwork; shops for and sends gifts, tracking down the best bargains; and otherwise "manages their details" for her clients. She's conquered offices buried under six inches of paper, helped clients who couldn't pay bills even though they had the money, and is a master at assembling and keeping the records accountants need for the IRS. "She handles every bit of paper for us, every single bit," said one of her clients, a manufacturer's representative. In business since 1983, she charges \$30 an hour, \$40 outside Manhattan, with a two-hour minimum (for shopping, the minimum is one hour).

"YOU MAY NEVER BE THE SAME, BUT you'll never regret it," said a grateful working mother after Stephanie Schur, owner of **SpaceOrganizers** (774 Maroneck Avenue, White Plains, 914-997-1434), paid her a visit. "Everything has its place, its little home. I was desperate. Housework used to take me all morning; now it takes one hour. There is no way I could have done this myself. And it's so easy to maintain. Even I can do it." Schur loves her work and seems truly gifted at it. She does only space organizing—every kind of home and office project: kitchens, attics, closets, shelves, drawers, files. She'll do your purse and your piano bench, too. She moves the furniture around until it's in the right place. She goes into children's rooms with them, and together they work out where to put things so even the youngsters do less housework. "I never had a professional organizer before, and it's a wonderful, wonderful thing," said another client, who'd hired Schur to do the garage and then had her do the entire house. She charges \$45 per hour in Westchester, \$55 per hour in Manhattan, with a four-hour minimum. She's been doing this work since 1984.

BETH AND IVAN TOMIĆ'S FIRM, **Tomić & Tomić Organizing Services** (1946 Kimball Street, Brooklyn, 718-338-6877), offers the broadest range of services, from a walk-through counseling session

(covering how to cut down shopping time, improve family scheduling, where to move this or put that) to rebuilding an office or kitchen around a new organizational design that the client and the Tomićs create. They do tasks like organize collections and index videotapes, and advise clients on systems, paperwork and correspondence shortcuts, and, above all, on time management. "Beth is fabulous," said a client with a small retail store. The Tomićs organized her bills and paperwork, which were in an "unbelievable mess," then built a separate work area in the store for her. For some projects, they provide a written proposal with costs. Otherwise, it's \$35 an hour, with no minimum; a consultation is free. The Tomićs started their firm in 1984.

FOR CHILDREN

THE PROBLEM IS NOT FINDING people to help. The Yellow Pages are abloom with baby-sitters, schools, party planners, and other services. The problem is finding the time to find the right ones. The organizations listed below can give you a head start.

Books, too, can cut your search time. At the top of the list is Lois Gilman's friendly *New York Parents' Book* (\$8.95, Penguin), covering everything from where to have the baby to puppeteers you can book for your five-year-old's party. *Big Apple Baby* (\$9.95, Laurel-Howard, available in November), the *Kids Culture Catalog* (\$9.45, Alliance for the Arts), and other guides can be found in bookshops and libraries. *The Brooklyn Kids' Book* is free at Room 809, 16 Court Street, Brooklyn 11201 (or send \$3 to the Fund for the Borough of Brooklyn at the same address).

Newspapers and magazines like *The Big Apple Parents' Paper* (\$15 per year, 718-729-1850), *Parentguide News* (\$12, 213-8840), *New York Family* (\$22, 744-0309), and *New York Parents and Kids Directory* (covers Manhattan only, \$12.95 for six issues, 473-3348) will bring calendars of events and service features right to your door. *The New York Public Library's Early Childhood Resource and Information Center*, on Leroy Street (929-0815), has a whole floor of materials (and a playroom, too).

CHILD CARE

IF YOU'RE LOOKING FOR A NURSERY school, start your search by scanning *The Manhattan Directory of Private Nursery Schools*, a detailed listing of over 150 nursery and all-day programs plus a rundown of licensing rules, parenting groups, and other useful information (by Linda Faulhaber, \$9.95, Soho



ADVISERS: There are knowledgeable people who can do the screening—of nannies or home attendants—for you.

Press). *Afterschool* describes after-school programs in Manhattan for children over six and gives advice on how to choose one (in libraries, or \$9.45 from The Resourceful Family, 490 Riverside Drive, New York, New York 10027).

Family and group day-care programs are licensed by the **New York City Department of Health's Bureau of Day Care** (334-7813), which will send out a list of licensed programs in your borough (not too helpful, since it's not broken down by neighborhood). The **Agency for Child Development**, which administers the city's publicly funded day-care and Head Start programs, sends more-informative literature; it will refer you over the phone to licensed programs in your area and send a detailed printout on each (367-5437).

Child Care, Inc. (275 Seventh Avenue, near 26th Street, 929-4999), a nonprofit agency started in 1969, provides child-care information and referrals—private and public—for all the boroughs. Volunteer staffers offer free telephone counseling (quite patient, according to several parents who have used the service) and send packets (costing up to \$8) containing licensing regulations, advice on finding in-home, family, or group-care providers in your area, and more. Office hours: Monday through Thursday from 11 A.M. to 4 P.M.

Mom's Amazing, Ltd. (SUITE 4B, 144 West 86th Street, 580-1495), is a one-stop mom service. As an executive at Avon, Marcia Cantarella saw that she and other working mothers were being squeezed between trying to do it all and guilt at not being able to. Now you can subscribe to her basic service for \$75 a year and get referrals to tutors, homework helpers, camps, after-school activities, toddler programs, parenting groups, and art, music, drama, safety, and other programs and services. You also get a place to call (10 A.M. to 7 P.M. Monday through Friday) with questions about your children; Cantarella will provide direct advice or refer you to experts. Also included are a monthly newsletter and nominal-fee networking luncheons with other mothers and experts. Available extras: daily menus with shopping lists and recipes (\$60); shopping for clothes, gifts, and more—including gift-wrapping and Manhattan delivery (\$25 per hour); innovative outings with adult sitters (\$35 or three hours); party-planning and execution (\$100 plus expenses). For \$120 a year you get the \$75 package plus the menus, discounts on various services, and, most important, child-care screening. Whether you place a news-

paper ad or solicit through agencies, Mom's Amazing will "handle all calls, referrals, initial screening, and interviews" to produce a shortlist of the best candidates. Cantarella has been the Amazing Mom since 1985, and subscribers feel it's a title she richly deserves. "Mom's Amazing is the best—everyone knows that," said one. "I know anything she recommends will more than meet my expectations."

The **Parents League of New York** (115 East 82nd Street, 737-7385), a volunteer organization dating from 1913, mainly

These
operatives can handle
sensitive matters
like sorting belongings
after a divorce.



looks after parents of children attending the city's independent schools, but any parent may join for the \$30 annual fee. It's closed in the summer, but you can write or leave phone inquiries. Staffers offer advisories on schools, pre-schools, and camps, and workshops on issues like teenage social pressures. The organization publishes a newsletter, an activity calendar, an annual journal, and a toddler-activity booklet. Best are the league's resource files, containing dozens of party ideas; parent feedback on items like ballet schools and vacation spots; lists of tutors and teenage students available to baby-sit, take your child to school, or be party hands or summer helpers at minimal rates. The downside is that you have to go through the files yourself. The league's weekday hours make this hard for working parents to do, but the office is open on some Saturday mornings.

SUPPORT GROUPS

NOW THAT MOM'S IN THE OFFICE, DOZENS of groups have sprung up to replace

the lost camaraderie and information exchange of the park bench. The publications already mentioned can help you find them, or you can get in touch with organizations like **Parents' Resources** (873-0609), which puts together neighborhood groups of new parents (to help with the initial, disorienting period when you really miss that park bench); the **Single Parents Resource Center** (213-0047); and the **New York City Self-Help Clearinghouse** (718-596-6000), which registers special groups like mothers of twins and also publishes a directory you can buy (\$27.50) or peruse in libraries.

FOR THE ELDERLY

NOW THAT THE TRADITIONAL caretakers for the elderly (their daughters) are working—some of them hundreds of miles away—this has become a country in which outsiders look after older folks.

Providing care for an elderly parent—especially at long distance—is an exacting task. You must determine what's needed (help with shopping? With bathing and dressing? Round-the-clock care?), then find reliable people to do it and see if Mom or Dad's entitled to any care without charge. You will also have to cope with his or her resistance—and yours—to having a stranger come in. For an excellent guide to the types of services you might need, and the agencies typically available to provide them in most communities, call the **American Association of Retired Persons** (758-1411) for a free copy of its booklet *Miles Away and Still Caring*.

If the problem is medical, doctors will have recommendations. Otherwise—fortunately—guidance is out there. Indeed, there's a vast array of help, from free advisory services where you'll do all the legwork once you have the information to problem-solving (at \$60 an hour and up) by private geriatric-care managers. These experts, whose ranks include social workers, nurses, psychologists, and others experienced in geriatric practice, are familiar with the problems you may encounter and can come up with solutions. They have formed a national network, so wherever your elderly relative is, you're likely to find someone nearby to help.

FREE CITY AND VOLUNTEER SERVICES

MOST SENIOR-CITIZEN CARE IS NEIGHBORHOOD-based, operating around a network of senior and community cen-

ters and local churches and synagogues, many of which offer hot meals and "friendly visitor," "telephone reassurance," and other outreach programs. One call to the **New York City Department of the Aging's Information and Referral Line** (577-0800) will put you in touch with agencies in your area that should be able to advise you on these programs and on Medicare, entitlements, home care, and the like. You can get a free brochure describing the department's services, or send \$3 to the New York City Department for the Aging, 280 Broadway, Room 210, New York, New York 10007, for the comprehensive *City Services for Older New Yorkers*, which tells you everything from where to get a senior tennis permit to where the elderly can call to volunteer their time. If you suspect a family member has Alzheimer's disease, you can call the **Alzheimer's Resource Center** (577-7564) and you'll be referred to a diagnostic center.

For a more concise picture, pick up a copy of *Help for Older People in New York City* in your library, or send a business-size self-addressed envelope bearing a 45-cent stamp to the Community Council of Greater New York (275 Seventh Avenue, Twelfth Floor, New York, New York 10001), which puts out this handy little guide. It gives local resources for everything from home repairs to pet adoption, legal advice for the elderly, and dozens of other services, almost all nonprofit. *Senior Summary*, the \$5 quarterly put out by the New York Junior League (288-6220), also carries helpful descriptive listings of agencies and services.

INFORMAL COMPANIONSHIP AND HOME MANAGEMENT

IF AUNTIE'S AMBULATORY BUT LONELY, or in good spirits but can't get around well, you might consider using one of the "Dispatcher" or "All-Purpose" services already described. For about \$15 per hour, an acting student, for instance, could take her through Bloomingdale's and help with housework too. Just be sure you get the right person: someone who likes older folks, has experience with them, and can return for repeat visits if the chemistry's right. Many elderly people are sensitive about their fragility and afraid of big people (but don't like to admit it); most agencies will pay attention to this factor, if you mention it. Some of the all-purpose people—notably the Surrogate Wife

and Resources—have managed households and been friendly visitors to elderly clients, helping them with gifts for the grandchildren, in dealings with bankers and lawyers, and with chores like paying bills and shopping.

FITNESS TRAINERS

A CHEERFUL VISITOR WHO HELPS MOM exercise is one person she may be more likely to welcome than to see as an intruder, and the benefits in terms of health, stamina, and steady companion-



Manhattan Home Fitness's
Karen Ackerman, Helen Hale.

CAREGIVERS:

Among the home help offered is fitness training for the elderly.

ship are obvious. **Manhattan Home Fitness** (472-0906; Lisa Pachter), which uses trainers at \$40 to \$50 per visit, depending on frequency, and **Homebodies** (431-1223; Kate Gyllenhaal), which uses dancers at \$65 per visit, are two agencies that tailor programs for the elderly and claim to have happy clients in their eighties.

HOME-CARE AND NURSING SERVICES

THESE ARE THE HOME-CARE AGENCIES listed in the Yellow Pages; their rates start at around \$7.50 per hour at the lower levels and go much higher for nurses. They can send home attendants, home health aides, homemakers, and the like. The different designations in-

dicating the degree of housekeeping, bathing-dressing-shaving (called "personal care"), or medical care involved. It might be best to get input from one of the advisory agencies before settling on assistance; and again, doctors should also be able to give recommendations.

PRIVATE GERIATRIC - CARE MANAGERS

THIS IS AN IDEA WHOSE TIME HAS COME. Whether we like it or not, these people may understand Grandma and Grandpa's situation—and maybe even their temperaments—better than we do. They know what to expect and how to deal with problems—from getting depressed oldsters into counseling or social groups to finding the right home-care help or nursing home. You can hire these care managers as consultants to tell you what to do and what public services your relative may be entitled to. Or they'll do hands-on work: hiring home-care help, paying bills, talking with your parent's doctors and lawyers.

The **Greater New York Network for Aging** (111 East 85th Street, New York, New York 10028) issues a \$3 directory listing over 35 member-practitioners in the tri-state area. Besides training and experience, one requirement for inclusion is agreement to provide 24-hour coverage on cases undertaken (compared with business hours for most city agencies). Members range from **Manhattan Resources** (\$60 an hour), which does hands-on management and implementing of home care ("acting as surrogate family, we do whatever is necessary"), to specialists like psychotherapist Adele Elkind, one of the group's founders, who is expert at evaluation and placement and familiar with al-

most every facility within a 50-mile radius (\$75 per hour). The directory neatly describes the various services offered and gives members' specialties and backgrounds. It doesn't list fees, which are available on request.

The **National Association of Private Geriatric Care Managers** (Box 6920, Yorkville Station, New York, New York 10128) is the national network to which many in the New York group belong. Full membership is restricted to professionals with advanced degrees in human services and two years of work in gerontology; others may belong under different designations. Individuals pay \$17.50 for a membership directory, which describes the organization and the specialties of the members and has a small glossary but lists no fees.

BOYS ARE ALWAYS LATE

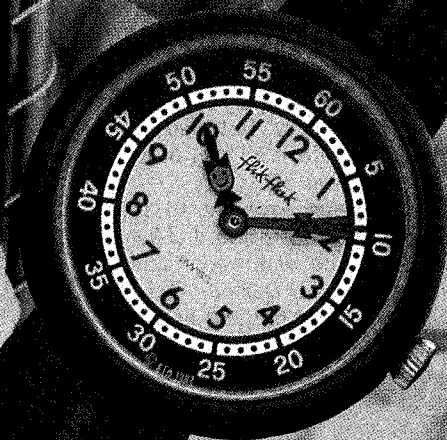
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SLAVE OF NEW YORK

JAY MCINERNEY
IS BACK
WITH ANOTHER
NIGHTLIFE NOVEL

BY DAVID BLUM

'FSCOTT FITZGERALD IS SUCH A CAUTIONARY tale," Jay McInerney was saying. In front of him on a small side table at the Lion's Head were a pair of medium-rare lamb chops, a glass of 1982 Margaux, and a microcassette recorder. He wore a fashionable yellow-and-black sport jacket with shoulder pads over a tight black T-shirt. After a time, he gave in to the heat on this beastly Sunday night and removed his jacket.

"People are waiting for me to pull a kind of a Fitzgerald in my life and die of an overdose," he said. "Or to just burn out, basically. Which is what people believe the myth of Fitzgerald is—that he was seduced by this world that he wrote about, and that he ultimately couldn't separate his life and his art."

A waitress walked by and asked if either of us was Randy Klein. He had a telephone call. "I'm glad it isn't for me," McInerney said to the waitress before turning back to his thoughts.

"I don't want to die at the age of 44," said McInerney, who is now 33 years old. "I don't want to have my life fall apart for my work. I read a Fitzgerald biography a couple weeks ago. Very scary. But also somehow for Fitzgerald it all sort of fell apart when he was 30."

McInerney stopped to laugh at that. "He'd finished *The Great Gatsby*," he went on, "and that's when he really started—Zelda really went over the hill and he took eight years to write his next book."

He pushed ahead without the slightest pause to what it was about Fitzgerald that so captivated Jay

McInerney now, in the final hours before the publication of his third novel, *Story of My Life*. To the reason he found it so important to read about Fitzgerald and learn something from his painful experiences.

"There's a way people sort of use the myth of Fitzgerald," McInerney said, running his fingers through his thick, wavy brown hair, almost as though pulling on it helped him think more clearly. "The way people can feel so easily superior to a guy who was a moth attracted to a flame and didn't know how to handle his life."

"On the other hand," he said, "the more you like Fitzgerald, the more you have to say—unless you're a self-destructive personality—that you'd like to learn from Fitzgerald's example and not follow directly in his footsteps. You know?"

McInerney has spent much of the past few years—in the aftermath of his sudden, explosive stardom in the fall of 1984 with his first novel, *Bright Lights, Big City*—searching the landscape for role models, looking for examples he could measure his own personal and professional life against. Sitting in one of New York's last remaining literary saloons, a restaurant he had chosen for this encounter, McInerney seemed deeply concerned with those who came before and how he might be viewed in their shadow.

For instance, Truman Capote—whose 1958 novella *Breakfast at Tiffany's* is cited by McInerney's friends as an important influence on him. "Clearly, Capote was someone—I think more clearly than Fitzgerald—who for whatever reason ultimately ended up caretaking his celebrity



BRIGHT LIGHTS: With model Marla Hanson.



*"Capote ended up
caretaking his celebrity
more carefully than his
talent. In my more
paranoid moments, I
feel that's what people
are ready for me to do."*

PHOTOGRAPH BY JAMES HAMILTON

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RULES OF THE GAME: "In our era," McInerney says, his anger rising, "the model of literary behavior is that you teach at a midwestern college and you talk about Kafka a lot. You wear a tweed jacket."

more carefully than his talent. It's a horrible example, and I feel in my more paranoid moments that's what people want—that people are ready for me to do that myself."

Or Norman Mailer, whom McInerney describes as a pal: "I like the fact that he has continually flown headlong into the storm and has continually confounded expectations about what a writer is supposed to do. Running for mayor. Making movies. . . . I feel like because I never got the option to be a demure, private person as a writer that I can't help looking at Norman Mailer and saying, 'Hey, he didn't roll over and play dead.'"

As he talked and talked into the night, McInerney kept coming back to expectations—those he had for himself, those set down for him by his predecessors, and those held by the literary and media establishments, which, to hear him tell it, have spent much of the past four years in his face.

"In our era," McInerney said, his anger rising to the thought, "the model of literary behavior is that you teach at a midwestern college and you talk about Kafka a lot. You wear a tweed jacket and you only get your picture taken by Tom Victor [a top book-jacket photographer] when your book is coming out."

"Jonathan Yardley [book critic for the *Washington Post*] said about myself and a bunch of other writers that writers should be read and not seen, we should not be aware of the personalities of the writer, and he should just disappear behind his work and blah blah blah."

"And I just want to say, you know, 'C'mon, guys, you want to know what a writer is? What a writer can do? Look at me. Look at Harold Brodkey. Look at Robert Stone. Look at me. Look at Mailer. Completely different models. Don't tell us what we should f---ing do. Why shouldn't fiction be all over the god-damned map? I think somebody ought to be doing what I'm doing.'"

"So I'm doing it."

IT WAS FOUR YEARS AGO THIS MONTH THAT ALL THE EXCITEMENT began: Suddenly the name Jay McInerney signified the essence of hip and the media anointed him the J. D. Salinger of the eighties.

Gary Fisketjon, a 29-year-old book editor on the rise at Random House, had been given the go-ahead to start a tiny paperback imprint called Vintage Contemporaries—and with it the opportunity to publish, at low cost, a series of reprints and an occasional first novel that might not otherwise make it into print. The first of those was to be the debut of Jay McInerney, also 29, an aspiring novelist living in Syracuse and Fisketjon's best friend since they were at Williams College together in the mid-seventies.

For years, the two neophytes had been dreaming of the day when this would happen—back when McInerney was the resident poet at Williams and Fisketjon the resident short-story writer (their first meeting was so momentous that Fisketjon felt compelled to throw a lighted cigarette into McInerney's beer). Back when they drove across America in McInerney's beat-up Volkswagen Beetle for six months in search of Jack Kerouac's spirit. Back when they shared an illegal sublet on East 5th Street and had such loud parties that their neighbors threw M-80s down the fire escape to make them stop.

The story of *Bright Lights*, *Big City* has taken on almost mythic proportions: What young novelist has not imagined the same lightning bolt striking him? McInerney, a struggling writ-

er without a job, stumbles home to his tiny apartment at four in the morning, after another late, late night of club-hopping. He hears a voice in his head; it is speaking to him in the second person, though it is unmistakably McInerney's voice. He scribbles out one hilarious paragraph, and no one who has read *Bright Lights* can dispute its electric charge:

"You are not the kind of guy who would be at a place like this at this time of the morning. But here you are, and you cannot say that the terrain is entirely unfamiliar, although the details are fuzzy. You are at a nightclub talking to a girl with a shaved head. . . . Your brain at this moment is composed of brigades of tiny Bolivian soldiers. They are tired and muddy from their long march through the night. There are holes in their boots and they are hungry. They need to be fed. They need the Bolivian Marching Powder."

A year later, he has finished; and in September of 1984, the paperback catches fire. Everyone is talking about him—and buying his book. After one month, the entire 15,000-copy first printing sells out. *New York* puts him in its "Fast Track" column. A *Wall Street Journal* headline picks up on the theme and declares him A FIRST NOVELIST ON THE FAST TRACK. Editors at *Esquire* (who'd been turning down an unknown McInerney's article ideas for years) ask him to write a profile of Mick Jagger. George Will observes that *Bright Lights* is "the Michelob beer commercial re-invented as literature," adding that he meant that as a compliment. Novelist William Kotzwinkle, in *The New York Times Book Review*, says McInerney "has wandered Manhattan with its shadows taking shape in his soul."

Almost as quickly, however, a backlash begins. *Times* book critic Michiko Kakutani dismisses *Bright Lights* in two paragraphs, calling it "facile," "slight," and "a jangled heap of grammatical contortions," and concludes that the novel "never quite lives up to its author's considerable talents." And already, press clippings start to portray the young novelist as glitzy and superficial—ready to move immediately to Hollywood to cash in his chips.

To its credit, though, Hollywood catches on to *Bright Lights*



Jay McInerney with his wife, Merry . . .

before the general public. Before the book arrives in stores, McNerney sells the movie rights to the producer Jerry Weintraub, who hires Joel (St. Elmo's Fire) Schumacher to direct, Tom Cruise to star, and McNerney to write the screenplay. McNerney stays at the Chateau Marmont and writes three drafts before he's removed from the project.

He returns to New York the conquering hero. He sits down to finish a novel about Japan that he's been unable to write until now—a semi-autobiographical story of a young American in Kyoto (McNerney was there on a Princeton fellowship after he finished college). It is called *Ransom*, and it is a failure; critics who were kind to *Bright Lights* say this is a more ambitious but less successful work, and suggest that McNerney may have less promise than originally thought. McNerney suddenly is on the defensive.

HE HOLES UP IN A BEEKMAN PLACE SUBLET TO write a screenplay called *Paint It Black*, about some downtown-New York artists who suddenly become famous. He knows his subject—finding himself treated less as a writer these days than as a literary celebrity, with “Page Six” and *People* chronicling his habits. He makes a friend of Bret Easton Ellis, the author of *Less Than Zero*, and throws a party for him at the Tunnel that is filmed by *West 57th Street*; the CBS program is doing a piece on McNerney. Critics join in by grouping Ellis, McNerney, and Tama Janowitz into a literary circle, with editor pals Gary Fisketjon and Morgan Entekin along for the ride.

“We are a sort of galaxy of our own,” McNerney is quoted as saying of himself and his friends. (He disputes the quote as being inaccurate and taken out of context.) Still, he's seen and photographed frequently at Nell's, the Canal Bar, and other hot spots, often with model Marla Hanson, herself an instant celebrity following a disfiguring knife attack on her two years ago.

But he is also trying to write. Failing to get a new novel under way in New York—he has moved several times, even trying the Chelsea Hotel—he flees to the sanctuary of Yaddo, the upstate literary retreat. There he firmly establishes the new voice he is looking for. It is that of twenty-year-old Alison Poole. She is something like the women he has gotten to know well in his three years in the limelight: pretty, rich, blonde—and a heavy user of cocaine. She speaks in the dialect known as Valley Girl. She punctuates her sentences with “God,”

“like,” and “so.” McNerney hears this girl telling a story in his mind and writes a short story for *Esquire* in her voice. After the trip to Yaddo, he has finished a novel.

Today, he is waiting nervously in his West Village apartment for that novel, *Story of My Life*, to come out—a book that is dedicated, simply, “For Gary.” Financially speaking, he has little to be nervous about: His publisher, Atlantic Monthly Press, is spending \$100,000 to promote the book, with a ten-city author's tour. More than 100,000 copies at \$16.95 have been printed; it will be McNerney's first full-scale hardcover book, but selling even a moderate percentage of the first printing will be enough to keep it on the best-seller list for several weeks. And a bidding floor has already been established for the paperback rights; one major paperback publisher has offered \$350,000 for those rights, a huge sum by book-world standards—and enough to guarantee that Atlantic Monthly will at least break even and perhaps turn a substantial profit.

Still, he is as nervous as he was in 1984 when he was waiting for *Bright Lights*, *Big City* to come out. Then, he was a part-time clerk at a Syracuse liquor store; just publishing his novel was enough to make him happy. Selling more than half a million copies made him happy and rich.

This time, something far more important is at stake. He is making a grab for a place in literary history, and to get that, Jay McNerney knows he needs more than a best-seller. He needs to have written, if not a great book, at least a very good one.

IT'S A VERY GOOD BOOK. IT HAS A VERY CONSISTENT voice and is both very dark and very funny. It's a slight book—I mean, it's not great literature in that sense. But I think it's exciting and I liked it.”

Not exactly book-jacket material but an honest assessment of *Story of My Life* from Bret Easton Ellis one lazy July afternoon over sodas at Metropolis. Ellis, only 24, has already experienced harsher critical treatment than McNerney. His second novel, *The Rules of Attraction*, got trashed by most major critics and became part of what *Time* magazine called “Yuppie Lit” in a scathing review by R. Z. Sheppard that began:

“If a handful of writers fall in together at a downtown nightclub, do they make a literary noise if there is no journalist around to hear them?”

Sheppard called *Bright Lights* “as deep as a Jacuzzi bath.” Coverage of McNerney, Ellis, Janowitz, and a few others went



iston Ellis ...



With Tama Janowitz ...



With Norman Mailer.

RISKY BUSINESS: *With Story of My Life, McInerney is making a grab for a place in literary history. He needs more than a best-seller. He needs to have written, if not a great book, at least a very good one.*

from relatively benign "Page Six" items on their social habits to savage critical essays in several magazines, including McInerney's old place of employment, *The New Yorker*.

McInerney took those comments harder than Ellis did; he is, in Ellis's opinion, "too sensitive" to the comments of outsiders and critics.

"Jay will call me and say, 'Did you read what they wrote about us today?' and he'll be so upset he'll lose a day's work," Ellis says. "I try to tell him it doesn't matter, but he takes a lot of it personally."

And yet, Ellis points out, McInerney has written precisely the book to ensure that those attacks continue. He's right—*Story of My Life* will further infuriate the critics who have argued that McInerney is a writer who has nothing of substance to say.

Like *Bright Lights*, the new novel is short on plot and long on voice and style. It covers approximately a month in the life of Alison Poole, an aspiring actress whose wealthy father has been supporting her funky New York life-style—consisting mainly of an acting class here and there, dinner at Indochine, champagne at Nell's, and considerable quantities of cocaine. There's enough cocaine in *Story of My Life* to keep McInerney's Bolivian soldiers marching for months.

Alison Poole narrates the entire 188 pages of *Story of My Life*; the intended effect is to be inside this girl's mind, hearing her tell her story as though she were onstage. (A Cleveland actress was so taken by the voice, in fact, that she performed the entire *Esquire* piece as a monologue last year.) It comes complete with every nuance of casual speech, and early reviews have remarked on McInerney's successful rendition of a woman's voice.

Alison, of course, is extremely blonde and pretty—so is almost everyone in the book—and her boyfriends have names like Dean and Skip. Her girlfriends, who play a more integral role in the story, have names like Francesca and Didi. They have even worse cocaine addictions than Alison's; if the plot turns on anything, it's coke.

McInerney uses no quotation marks in the book; all of the voices are meant to be filtered through Alison's. And what makes hers distinctive is not just how she talks but what she talks incessantly about: sex. And sex is perhaps the most provocative subject available to a male author writing in a woman's voice.

"Poor Dean is like, dying of a monster hard-on," McInerney writes of an Alison Poole first date. "After a few hours it feels like something carved out of stone and heated over the fire. I'm wondering if maybe I should help him out a little but I think oral sex on the first date is pretty rude, like I'm almost always turned off when some guy I hardly know goes down on me."

"Under the circumstances I should do something for Dean but the thing is, I really want him inside me."

"Please, I go. Please. He's on top of me. Kissing and dry humping."

"Alison, he moans. Don't."

"I can't stand it, I go."

"I can't either."

The book will raise some other questions—questions McInerney doesn't like but the kind asked of authors as prominent as Hemingway and Joyce. Is this book a *roman à clef*? And if so, who are these people—really?

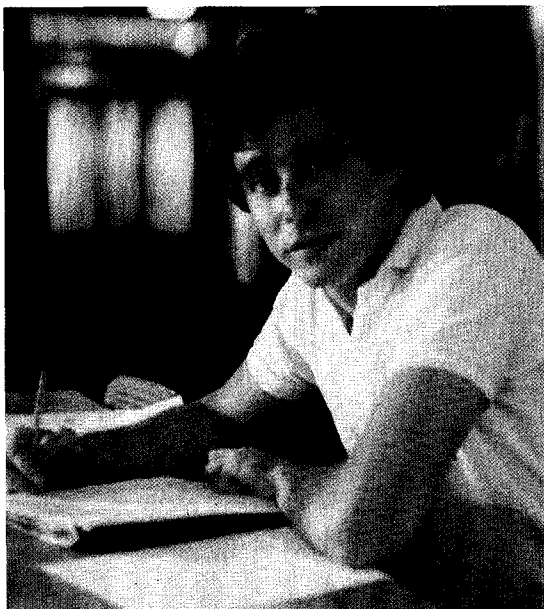
The only published speculation on the subject came in June in the *Daily News*, when gossip columnist Billy Norwich carefully tried to sidestep the novel's *roman à clef* aspects but nonetheless raised the issue by identifying possible real-life models for the characters: Lisa Druck, whom Norwich called "a onetime after-hours pal of the author," is generally thought to be at least an inspiration for Alison Poole; those who know the aspiring actress say their voices are similar. Other names linked to characters—and part of McInerney's New York social circle—include Angela Janklow, the daughter of agent Mort Janklow and, until her recent move to Los Angeles, a fixture on the New York party and nightclub circuits, and Amy Lumet, a daughter of movie director Sidney Lumet's.

Janklow would only confirm that she and McInerney have spent many nights in the downtown world of the book. She spoke long and flatteringly of the writer, whom she considers a good friend. "Jay is a very odd bird," she said. "He doesn't want to be perceived as uni-dimensional. Yaddo, he went there *not* as a rehab but as a serious writer. Jay is *not* a dandy. He doesn't want to be perceived of as a dandy. He's not! He's not on a rampage, out to get people. He's not Truman Capote, you know?"

Still, McInerney is prepared to be asked the questions over and over: Is it real? Did it happen?

"I have complete confidence," McInerney said, "because I know the genesis of all the material in the book. I'm anticipating some of that kind of speculation, but I'm utterly confident of not having any lawsuits on my hands. The book is a fully imagined work of fiction. On the other hand, it's not to say that I didn't make use of..."

He paused. "That's why I live in New York," he said finally. "Mine is not an autonomous imagination."



PORTRAIT OF THE WRITER: At work on his first novel.

JAY MCINERNEY HAS ALWAYS had his heroes, and they have never been athletes or movie stars or kings. They have always been writers.

When he was a small child living in Vancouver, British Columbia, his hero was Jack London; then he wanted to be a fur trapper like the men in London's stories. By the time he was a teenager, his hero was Dylan Thomas; then he wanted to be a poet, a writer with a starry, romantic vision of the world. By the time McInerney reached Williams College, his heroes were Hegel and Socrates—"back when Socrates was Socrates," he says firmly, "not

just some dumb mouthpiece for Plato."

For many years, McInerney seemed to have more heroes than friends—mostly in his first fourteen years, when his father was being transferred to different locales for Crane Paper. As McInerney now puts it, "I spent my time in the library so it wouldn't be so obvious that I didn't have a whole lot of friends." Finally, as McInerney was about to enter high school, his father settled in Pittsfield, Massachusetts, as an executive at Crane—and by that time, Jay had gone to eighteen schools.

"I only got kicked out of two of them," he says with pride.

His two younger brothers both ended up in business—Mark, 25, is an investment banker at Morgan Guaranty Trust, and Chris, 31, works for James River Paper Company. His mother died seven years ago; his father still lives in Pittsfield. For a while, Jay toyed with economics; he ended up only one course shy of an economics degree at Williams, opting for a major in philosophy instead. "It seemed more practical for what I wanted to be," he says.

At Williams, he found his identity as a writer—or, more specifically, as a poet. To a girl he dated in his freshman year McInerney wrote a dozen sonnets. Gradually his poetry grew more complex and adult; by his senior year, he had advanced to erotic themes, as in a favorite of Fisketjon's called "Two Women and a Tangerine." To Fisketjon—who'd transferred to Williams as a junior from the University of San Francisco—McInerney was the campus Don Juan; to McInerney, Fisketjon was merely jealous of McInerney's relationship with a particular pretty girl Fisketjon admired.

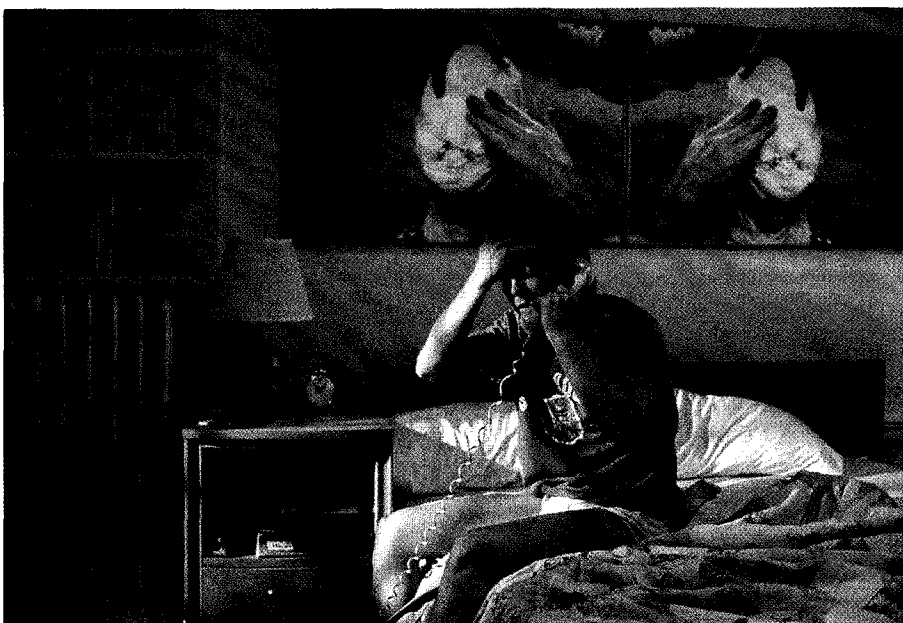
The two rivals became best friends, and their trip cross-country after college cemented things. McInerney was already off on his Kerouac crusade when he was called to rescue Fisketjon from romantic difficulties in the Midwest—at which point Fisketjon climbed aboard for the rest of the trip. They went to Mississippi and tried to climb over a wall into William Faulkner's house. (McInerney fell off.) They had most of their money stolen. They slept on couches or in the Volkswagen.

After six months, the trip came to an end in San Francisco.

"We were living on these guys' couches," McInerney recalled, "and we had no money and we were thinking about getting jobs. Gary got sick, so he just went home. I tried to get a job at the paper in San Francisco. It didn't work out. I was just being a layabout. This guy gave me *A Fan's Notes*, by Fred Exley, which I'd never even heard of. I read it and it was one of those really pivotal books for me. There are some books you read that just nudge you a little further along in your sense of what the language can do."

Armed with Exley's inspiration, McInerney was determined to become a novelist. He went to Japan on the fellowship, then returned to New York—where Fisketjon had gotten a job as a junior book editor at Random House. In short order, McInerney married his first wife, found an apartment, and got a fact-checking job at *The New Yorker*. Within a year, he'd lost all three. But by then he'd met another inspiration—a short-story writer named Raymond Carver, whose work he'd admired since Williams. And Carver found much to admire in this young man.

For McInerney, Carver was the ultimate hero. "He just showed up at my door on Jones Street one day when Gary sent him over to meet me," McInerney was recalling a few days after Carver's death in early August, "and we just really hit it off." The two men couldn't have had more different sensibilities: Carver wrote about a blue-collar milieu totally absent



THE REEL STUFF: Michael J. Fox in the movie *Bright Lights, Big City*.

from McInerney's fiction, and he preferred the short-story format, while McInerney had moved from poetry to novels.

Perhaps because of those differences, the two writers formed a bond that was to last until Carver's death from cancer at the age of 50. And in 1981, Carver sensed that all his young protégé needed was time to write and a little distance from the world he had become immersed in—that of Berlin, the Mudd Club, Odeon, and drugs. So Carver got him a graduate fellowship at Syracuse University, where he was teaching and writing. Under Carver's wing, McInerney sat down to finish that novel he'd begun at four in the morning—the one he had decided to name after a Jimmy Reed song, "*Bright Lights, Big City*."

ONE SEPTEMBER DAY IN 1984, JAY MCINERNEY flew from his \$250-a-month student apartment in Syracuse to a \$250-a-night hotel bungalow in Hollywood.

He traveled first-class, of course; Columbia Pictures was picking up the tab and putting him up at the Chateau Marmont to write the first draft of a screenplay of *Bright Lights, Big City*. At the airport to greet him was a beautiful white stretch limousine.

"I'd never been to Los Angeles," he said. "It really blew my mind. And then I wrote the first draft and they said, 'Great, but we have to punch up the third act.' So I came to town for another meeting, and I was greeted by a Lincoln Town Car. And then the second draft went in and it needed one more rewrite, so I got to the airport, L.A.X., and there was no car waiting for me."

"So I called up the studio and they said, 'Why don't you take a cab in from the airport, Jay, and we'll reimburse you.' Then I wrote the third draft and never heard from anybody again."

The irony is that several directors and screenplays later, the final version of *Bright Lights, Big City* is a lot like that first draft he pounded out in six days at the Chateau Marmont—enough for the Writers Guild to award McInerney sole writing credit, even though director James Bridges claimed considerable input and fought for co-writing credit.

McInerney will not publicly criticize the Michael J. Fox movie—which puts him in a minority among critics and moviegoers—but after listening to him talk about it at length, it's clear that what he likes about the movie is that it made his book look better by comparison.

"As the author of a book," he asked one evening, after de-

THE SECRET OF HIS SUCCESS: "I'm trying to work out a personal equilibrium between the life and the work," he says. "I'm too young to be a one-note kind of guy. I have a more symphonic mind."

scribing at length the ups and downs of his involvement in the movie's development, "would you be really sorry if they started every review saying it's not as good as the book? Do you know the name of the guy who wrote [the original novel] *The Graduate*? I rest my case."

One more thing about Jay McInerney and the movie business: What he'd really like to do is direct.

AS MUCH AS HE FIGHTS THE IMAGE OF A LITERARY celebrity, Jay McInerney cannot seem to help being one.

These days he lives in a West 11th Street apartment that once belonged to the novelist Robert Stone and before that to Dennis Hopper. He has an unlisted telephone number that he frequently changes and zealously guards, although his answering machine does provide up-to-the-minute information on his whereabouts: "I'm still somewhere in the 212 area code," it reports one day. At 12:45 P.M. the next day, it says, "I've gone to get a bite to eat and I'll be back by one." At this moment, it says that he is in Europe until the end of the month, which he is—promoting the publication of *Story of My Life* in England.

He is, at this writing, still married to his second wife, Merry, to whom he dedicated his first two novels; she lives in Ann Arbor, and he lives here. The *Daily News's* Billy Norwich recently wrote that McInerney's wife had started a divorce action—"That's news to me," McInerney says. At various times during the past year, he has been seen with Marla Hanson. He has been a regular at the Canal Bar, the Union Square Café, and M.K.—and *not* a regular at the Lion's Head or Ye Waverly Inn or the White Horse Tavern, among the places he suggested as an interview location. He dresses in the standard New York version of casual hip—a stylish sport jacket and T-shirt. (On his way to see *M. Butterfly* one night recently, in the middle of the scorching August heat wave, he wore a glen-plaid suit and black T-shirt.)

He owns a shotgun, which he uses for hunting grouse, and gets angry at "precious urbanites" who oppose using guns for sport. He also likes to drink, and it would appear that his current favorite beverage is Absolut on the rocks with a twist of lime. ("I used to drink Stolichnaya," he says, "until I was with some Russian writers and they said *they* preferred Swedish vodka.")

What seems to irk McInerney the most about celebrity are the pictures and gossip items and captions: From *People* to *Women's Wear Daily*, McInerney has become a fixture on the paparazzi circuit in the past four years. Still, until recently, he has not hesitated to go where he knows photographers will follow—nightclubs, parties, movie openings, and benefit dinners. "I'm actually starting to not go to places where I know I'll get spotted," he says. "I'm tired of it all." He is also bitter about incorrect items on the gossip pages; one item in particular, a tabloid story that had Gary Fisketjon asking him for a rewrite of his novel, caused him anguish. "It was completely false," he says.

It was the possibility of misrepresentation—or, at the very least, overemphasis—of such "facts" that prompted McInerney to refuse at first to cooperate on this article, even though it would coincide with the publication of his book.

"Jay just wants to focus on his work," explained Fisketjon in July.

Once he finally changed his mind—his only stated proviso

being "I won't talk about restaurants or girls"—the question became:

Why is Jay McInerney so afraid?

What, after all, is so terrible about being a literary celebrity? Is it so bad to be invited everywhere and waved through the velvet ropes? Isn't it a thrill to meet all the authors you've respected and the actors you've admired? And doesn't all of it mean something rather important—that a Jay McInerney book will be read by far more people than one by a less famous novelist?

"I feel that there's a lot of would-be guardians of the culture who think that high-minded literary purpose and the life that gets chronicled in the gossip columns, that these two things are incompatible," McInerney answered late one afternoon at the White Horse, over a vodka. "Indeed, when you look at someone like Truman Capote, you have to say, 'Jesus Christ, maybe they are.'"

"I'm in a period of reevaluation. On the one hand, I want to say, 'F--- you, I want to drink as much of it in as I can and process it through my own body and mind, because it's been given to me and because it's a unique vantage point.' At this moment, a certain amount of opportunity to live and observe and slip and fall has been given to me. And it is grist for my mill. And it is exactly the kind of grist that seems to fire me up.

"On the other hand, I'm trying to work out a personal equilibrium between the life and the work that ensures that the work remains good and also that I don't lose—that the image that builds up around me isn't too easy to turn into a parody. I don't want to do that to myself. I'm too young to be a one-note kind of guy when I have a more symphonic mind.

"For me to move to Vermont and build a wall around my house—number one, it's not me. It is Salinger. Number two, what the hell am I going to write about? That's the danger. F. Scott Fitzgerald, Truman Capote.

"But you can't retire at 33."

ON THE MID-AUGUST AFTERNOON THAT JAY McInerney is boarding a plane for Europe, a shirtless man on the corner of 57th Street and Broadway has established a brisk street-level book business. He is new to the corner, trying to compete with the mighty Coliseum Books by undercutting the prices. With his wizened face and well-built torso, he is a bizarre study in contrasts.

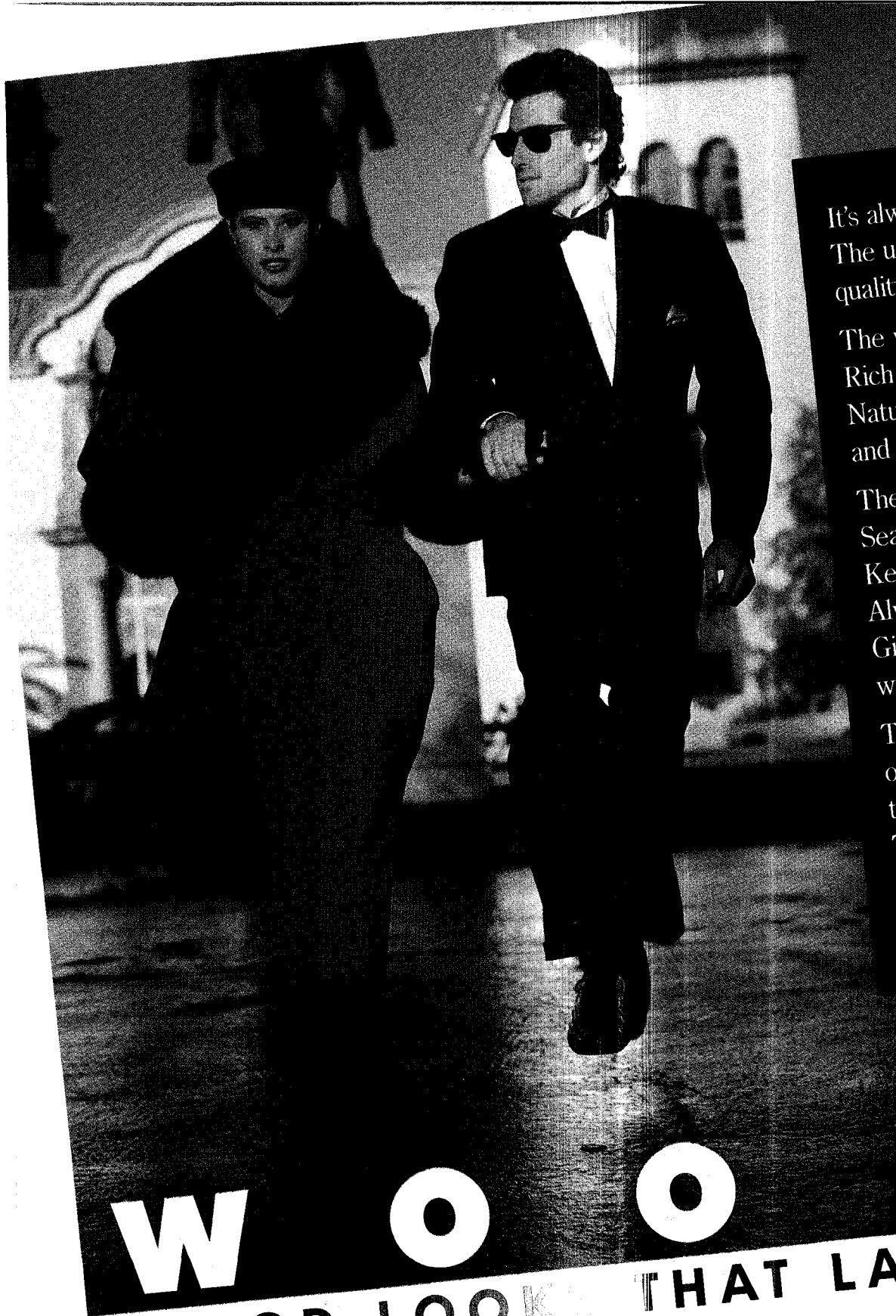
So are his books.

For \$10, you can get an advance copy of *Story of My Life*. God knows how it got there; copies have just arrived in bookstores. But there it is, lying on the sidewalk—and for all the Jay McInerney hype, it sits there hour after hour, unsold at its bargain price. Oddly enough, it sits right alongside *The Great Gatsby*.

Would it pain McInerney to see his book lying unsold? Or would it gratify him to know that he is sharing the sidewalk with Fitzgerald?

Like McInerney, F. Scott Fitzgerald was obsessed with himself and the times he lived in—an era of parties and passion he dubbed the Jazz Age.

"It bore him up," Fitzgerald once wrote of himself and the era he chronicled, "flattered him and gave him more money than he had dreamed of, simply for telling people that he felt as they did."



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and fresh.

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wearing time.

That's the kind
of value that
tells you
**There's always
a good reason
to buy wool.**

W O O L.
GOOD LOOK THAT LAST.

Photographed in Seville, Spain

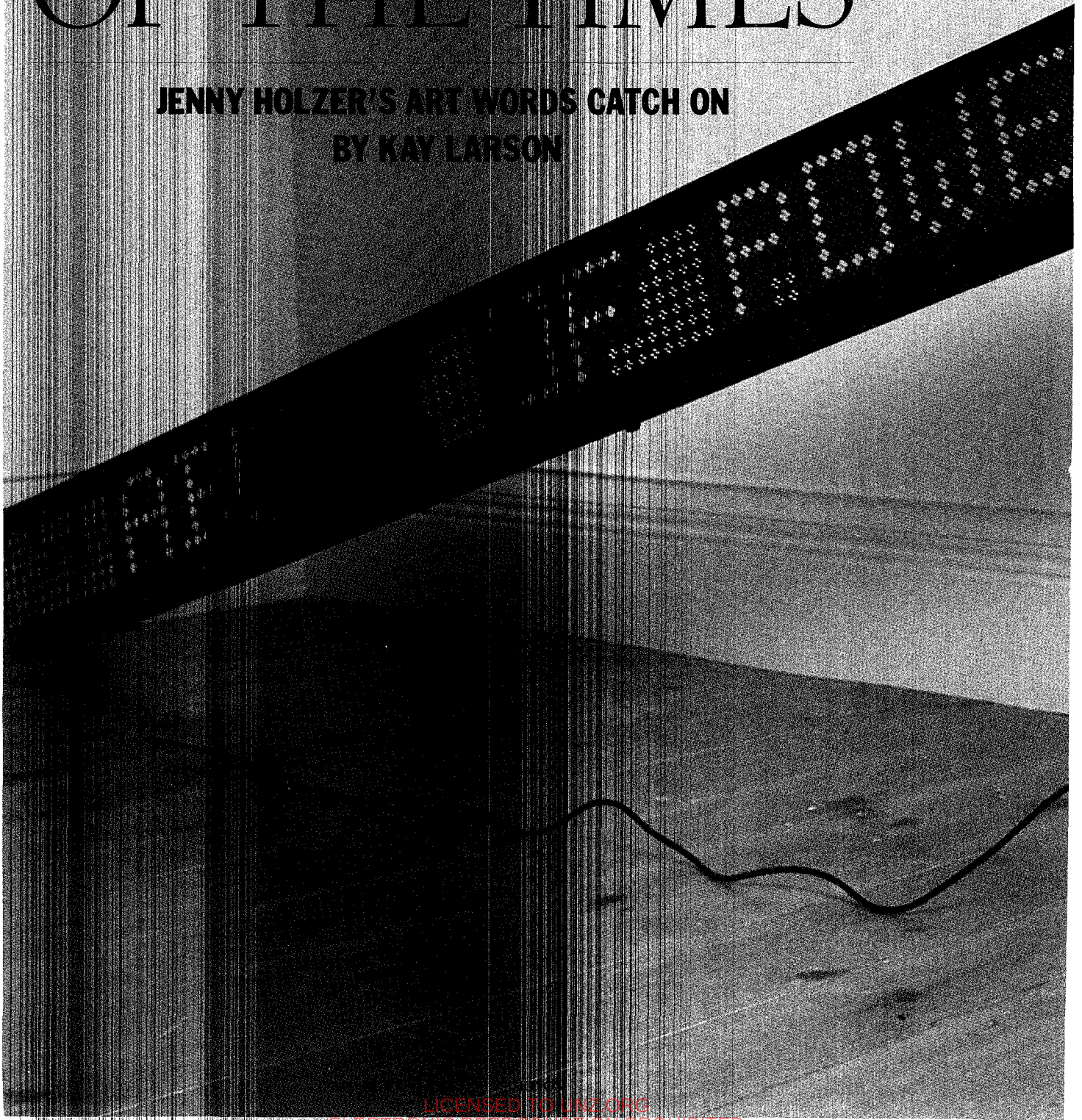
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SIGNS OF THE TIMES

JENNY HOLZER'S ART WORDS CATCH ON
BY KAY LARSON





RUMMAGING AROUND IN the bedroom of her eighteenth-century farmhouse, Jenny Holzer plugs in a small electronic signboard about a yard long and several inches tall. Ranks of light-emitting diodes flicker in patterns of red, green, and yellow, like a Hollywood simulation of a rocket launch.

Holzer flips the pages of a manual and demonstrates some of the techniques that have earned her the right to represent the United States at the Venice Biennale, the important Italian art fair, in 1990. She types instructions on a computer-style keyboard: INPEEL, she orders, then OUTPEEL. She hits the EXECUTE button and the diodes go into spasm: Letters zip in from the left side, one at a time; they are wrong side out, as though you were seeing them reversed on cellophane. The edge of each letter peels over itself and, right side out, lines up at center to make a word: POWER. The letters hold position for a moment, then peel over themselves once more, like fighters in formation, and fly off the screen.

Holzer grabs the keyboard again. When she types the command RADAR, the red word POWER throbs at center screen, shooting off yellow rays to the four corners. For a writer, this is a disconcerting experience. In the time it takes me to coax out a paragraph describing what Holzer has done, she can make her words do a complete fox-trot. Yet I catch a thought out of the corner of my eye: Anything moving so fast can't be profound.

Evolution has keyed our bodies to the pace of life in a Revolutionary War farmhouse, yet our minds and synapses have been programmed by the constant electronic overload of modern times. Holzer, sitting in her harmonious Colonial bedroom and planning her high-tech installation for a European art fair, is one of a generation of artists fascinated by the mental and emotional dislocations of the brave new modern world that wraps older, quieter ages inside its long electronic arms.

When Holzer hangs the signboard in an exhibition, the flashing word POWER becomes part of a sentence: ABUSE OF POWER SHOULD COME AS NO SURPRISE. In the beginning, she called her phrases *Truisms*; other series were added later. They expressed a kind of fractured anxiety that often seemed lifted straight out of the psychotic underworld of modern America: STUPID PEOPLE SHOULDN'T BREED. SAVOR KINDNESS BECAUSE CRUELTY IS ALWAYS POSSIBLE LATER. STARVATION IS NATURE'S WAY. MORALS ARE FOR

LITTLE PEOPLE. And the anxious plea of the eighties: WHAT URGE WILL SAVE US NOW THAT SEX WON'T?

These irritating voices are almost, but not quite, clichés. Holzer calls them "mock clichés" and works hard to get them to sound "honed over the years." At first, she printed the *Truisms* on paper and glued them to city walls with wheat paste. Then, by using electronic signs, she discovered she could put her phrases through a dance of the diodes, presenting them in the same format as stock quotes and news headlines. To stand before one of Holzer's glittering boards is mesmerizing. You read a word at a time, restlessly waiting for the next. The phrase forms itself in your memory, then hangs around like a nasty ghost.

Since then, other series have included the longer, grimmer *Inflammatory Essays*; *Living and Survival*, which are about struggle in the pitiless concrete jungle; and *Under a Rock*, which gropes tentatively toward the apocalyptic. Holzer's work is unsettling on several counts. It is a dark study in urban anguish and a frustrated cry at the politics of power. But it's also a victim of the "thin" problem that afflicts artists who focus on the media. The electronic blitz has a hypnotic effect on artists, who are easy victims of its snake-charming superficialities.

HOLZER HAS POSITIONED herself somewhere in the vicinity of the poetic, yet she's not a poet. She's an artist's writer (but not, perhaps, a writer's artist). In the decade or more since she began to plaster Manhattan walls with the *Truisms*, she has become a presence in European art fairs and on unexpected sites around America. In 1986, ABUSE OF POWER paraded across the signboard of Caesars Palace in Las Vegas, followed by PROTECT ME FROM WHAT I WANT. The project was sponsored by the Nevada Institute of Contemporary Art and eagerly accepted by Caesars's programmer. Holzer's phrases have appeared on T-shirts, posters, and "tractor hats"; on television; in English, German, French, and Italian; on the side of a house in Kassel, West Germany; in windows in the South Bronx; on the Spectacolor board in Times Square; in the Whitney Museum, the Marine Midland Bank, and Palladium; on telephone booths; on a truck in New York City.

Lately, she has begun to chisel her phrases onto stone benches and sarcophagi, which are usually shown side by side with the signboards, as if to give them a little necessary gravity. Something like this combination, perhaps accompanied

by fifteen-second spots on television and signs scattered throughout the city, will be the thrust of her one-woman show at the Biennale.

Holzer is the first woman to represent the United States alone in Venice. The choice is a departure in other ways. Supported by curators all over the international museum circuit, she is now, for better or worse, entering a bigger arena of contention and argument than she has ever been in before. It's just that it's not clear, even now, what Holzer's catchy slogans mean.

ONE THING THEY MEAN IS prestige for the United States. The Biennale, ongoing since 1895, is Europe's oldest functioning art fair. Every two years, the international art world gets together on the corroding stones of Venice to present the newest hordes of artists in what resembles a very quirky art-world trade fair.

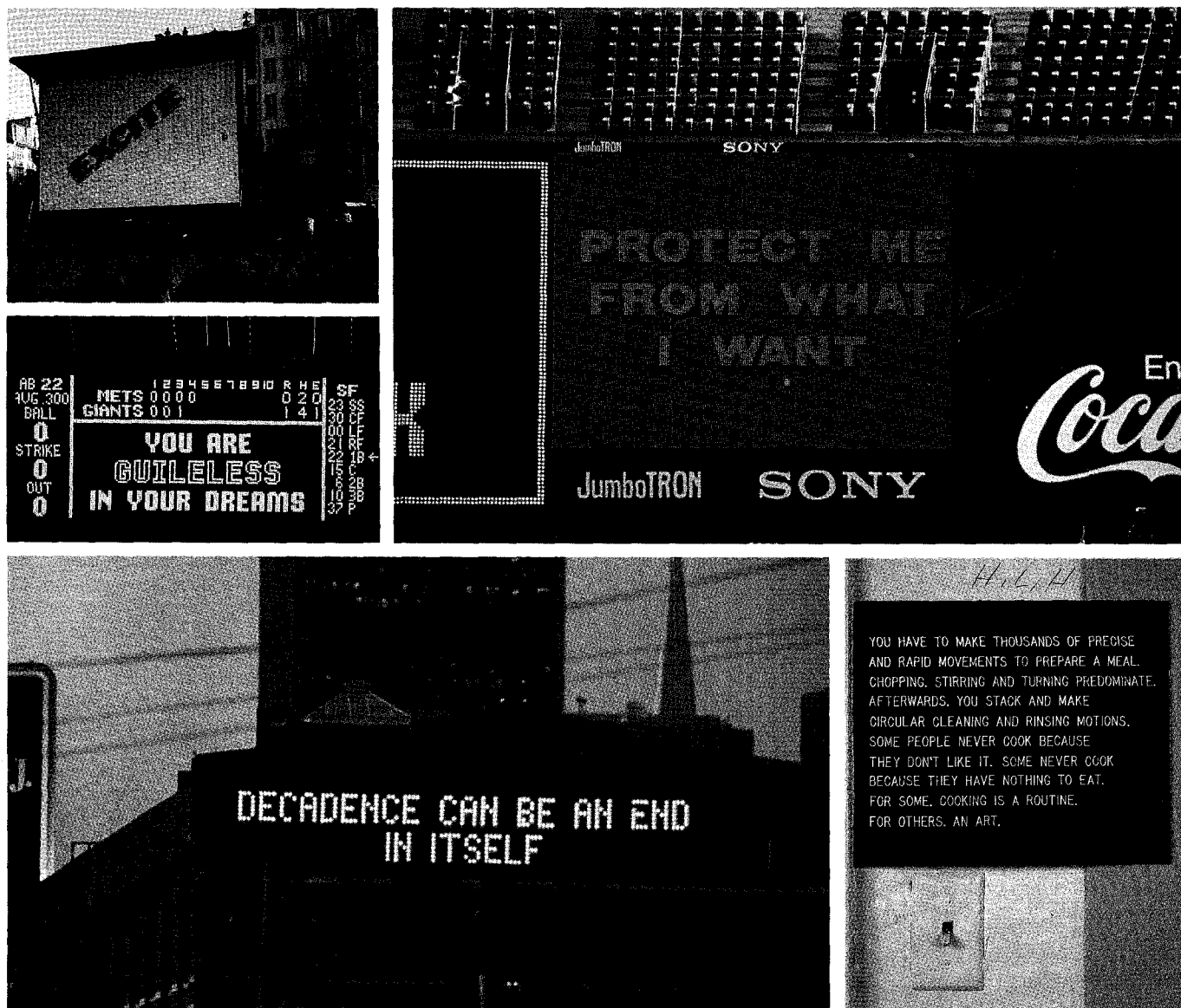
The Biennale has lately had problems with the United States's faltering commitment. The last two shows in the American Pavilion—Isamu Noguchi in 1986 and Jasper Johns this year—presented artists of unassailable eminence. The problem is that other countries eagerly show a younger and more experimental level of work, so the United States seems like an old fogey proposing Frank Sinatra when what everybody wants to hear is Tracy Chapman.

To get the policy to change required an upheaval at the National Endowment for the Arts. Ray Learsy, a businessman and Reagan-appointed member of the NEA's National Council, says, "We're trying to address the fact that there has to be a more coherent and sensitive response about how our artists are presented overseas. There was general malaise in the American arts community and an undertone of glee in other countries about the U.S.'s lack of attention."

The American panel has now been overhauled; instead of having representatives of all the arts, it is now made up of leading museum figures, including Linda Shearer, a curator of the Museum of Modern Art; Martin Friedman, director of the Walker Arts Center; and Thomas Messer, director emeritus of the Guggenheim. They invited other curators to submit proposals. The winning entry came from Michael Auping, chief curator at the Albright-Knox museum in Buffalo, who suggested Holzer. The panel's vote was unanimous.

Holzer got her start in the Munich and Paris art shows of 1980, but Shearer objects to the implication that the panel

CREDO: "I wanted to be amazing somehow," Jenny Holzer says. "And still intelligible. Surprising. I hoped that once you got over the surprise, the art would be a nice thing that meant something."



Clockwise from above, three works from the Survival series and one from the Living series.

gave Europe what it wanted to see. "We were not saying, 'It's important she's a known entity.' We weighed all those issues. At the same time, I think she's not *that* well known. The work is very rich. I think of her as a poet, though I may be alone in that."

THOUGH HOLZER'S SELECTION was generally cheered in the art world, opinion is still deeply divided about her work. At the negative extreme is critic and art historian Donald Kuspit, who accuses her of "sentimental leftism" and says, "I see her as very ideologically confused. I'm not

sure what she stands for. I hate this sort of squeaky-clean stuff. What are you shaking people up for? A real problem in our society is the collapse of civility."

Holzer has heard it before: "One of the best criticisms from an outraged person in the street was 'You just put these things out there and it's completely irresponsible. You get people upset or excited but then you don't offer any solution.' So that's all right; it's kind of true. I told him I thought I was giving the audience the benefit of the doubt."

Yet all those arguments miss the greater point: Holzer is an artist; she is not responsible for finding solutions. In order to describe the dehumanization of

language, she can't get too close to poetry and she can't run for the Senate. She must subject her own language to the deformations she sees around her.

Her real problem, as with all the art that concerns itself with media, is competition with the evening news. Media art concedes the power of the thing it is copying; it participates in (and gets its rewards from) the dehumanizing processes it rebels against. Unlike a lot of her peers, who have remained paralyzed by the Medusa's gaze, Holzer learned that she could get her work outside the art world by borrowing a few of the broadcaster's techniques. Her success may be measured by the publicity she has already had.

BACKLASH: "One of the best criticisms from an outraged person on the street was 'You just put these things out there and it's completely irresponsible. You get people excited but don't offer any solution.' "

HOLZER'S FRIENDS AND ENEMIES are divided over whether she is, in fact, a kind of poet. She doesn't consider herself a writer, though the *Truisms* were born in a moment of writerly revolt against the horrors inflicted on language by political and social theorizing. Born in Gallipolis, Ohio, in 1950, Holzer treasures the midwestern habit of plain-speak—saying exactly what you mean and meaning what you say. Puffing yourself up self-importantly is a serious sin. She is a daughter of midwestern plain folk: Her brown hair hangs straight and long, pulled back from a candid face that seems to be struggling to come up with a few tentative disguises. You get the feeling that Holzer was raised never to tell a lie or to borrow money from friends. Midwesterners believe in the truth but don't believe in arguing over it.

Holzer's farmhouse, like its owner, is so plain it slides over into elegance. Until three years ago, she and her husband, the painter Mike Glier, lived in a pair of lofts on the Lower East Side. They came to the New York-Vermont border to rent a house for a month one summer and, on a lark, called a real-estate broker. The farmhouse was the first thing they saw; it sits on a ridge, commanding a view of a cow-filled valley that must bring back memories of summers on her grandparents' Ohio farm.

Though Holzer and Glier return to the city every now and then, they have made their house into a paradigm of country life. There is a perennial-flower border that Glier tends, and outbuildings for a pair of horses, which aren't used often, now that Holzer and Glier's newborn daughter, Lili, has come to occupy their time. The serenity of the house is remarkable and carefully constructed: Just the right painted cupboards stand in the hallways, and just the right deep green colors the kitchen trim.

Holzer composes her jarring phrases by looking for the elemental in language: She has been reading Samuel Beckett and has been interested in Nigerian novelists who write as though learning to walk. Because many of the signboards

are portable, she can program them even in a bedroom. (Glier has a studio in an adjacent building.)

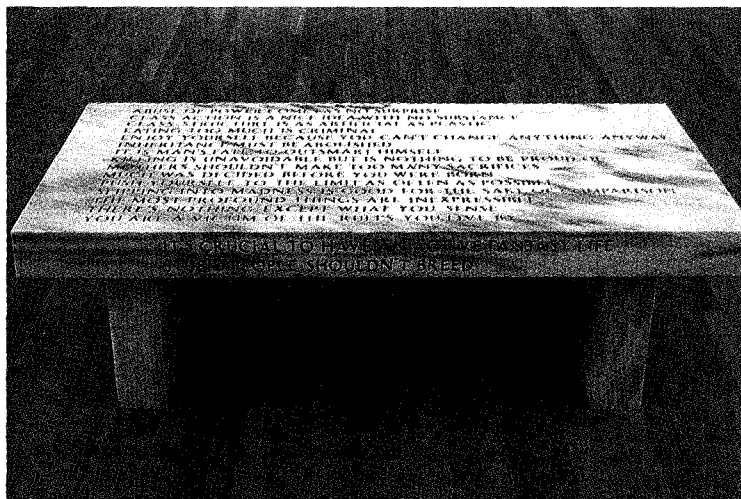
A diehard populist, she shies from organized radicalism: In college, she decided SDS was "kind of scary." Studying liberal arts as an undergraduate and painting in graduate school at the Rhode Island School of Design, she couldn't find a way to communicate with the people she had grown up around. "I was trying to make abstract paintings into public art," she says. After graduation, her moment of revolt came in the Whitney Museum's Independent Study Program. One of her teachers gave her a reading list. "It was everything hard in the world,

AND EQUAL OPPORTUNITY. More often there is a biting observation submerged in their flat, prosaic, demonically ordinary syntax: IF YOU'RE CONSIDERED USELESS NO ONE WILL FEED YOU ANYMORE. It's hard to tell whether Holzer believes part, all, or none of what she writes. More likely, you decide, she simply wants to get to you, to put a claim on your attention. "I wanted to be amazing somehow," she says. "And still intelligible. Surprising. I hoped that once you got over the surprise, the art would be a nice thing that meant something."

The parallel she draws is to the evening news, in which an anchorman speaking in a pleasant tone gives you phrases that rape your consciousness. Then he wishes you a good night and signs off. Ultimately, the angers and anxieties you experience are incorporated into the texture of ordinary life; they become small titillations, as noxiously necessary as a cigarette to a smoker. Some part of your overstimulated mind *wants* to be aroused and annoyed again, and another part is furious at being manipulated. Holzer's phrases behave like advertising slogans, a fact that she has begun to exploit by inserting some into fifteen-second television slots. "By using an ad format," she says, "you take something that would be on the *MacNeil/Lehrer Newshour* but you reduce it to a couple of sentences and put it on with the soap ads. That's how you can get people to pay attention to it again."

Her maddening refusal to take a stand is meant as a provocation. "I was dying to do something that would make a difference to people," she says. "I was hoping that the *Truisms* would be both a warning against opinions that are held so strongly that they are dangerous, and about opinions that are stuffed down your throat. Making each line equally important was a nice thing because each counted as much as anybody else. I was pretty painfully sincere."

But the side of Holzer that pulls her punches will not allow her to mount a political assault of the sort mastered by Barbara Kruger in her hard-edged art. One of Holzer's *Living-series* plaques reads: MORE THAN ONCE I'VE WAKENED



Untitled selection from *Truisms*.

everything completely impenetrable, and he had managed to put it on one list," she says. "So I thought, Well, maybe I can put important things in shorter sentences that I could write and understand, and maybe somebody else could understand. I started the *Truisms* as a parody, like the Great Ideas of the Western World, this big." She curls thumb and forefinger together. "I wanted to make something intelligible that also touched the really big issues. Somehow when I got to New York, it came together with the street posters."

Plastering the *Truisms* over Manhattan's scarred exterior, she found a way to get under everybody's skin. The phrases are borrowed voices that have a remarkable capacity to irritate. Some of them sound maniacally empty, as though you had eavesdropped on a group of mad Milwaukee housewives: IT'S EASY TO GET MILLIONS OF PEOPLE ON EVERY CONTINENT TO PLEDGE ALLEGIANCE TO EATING



Another work from the Survival series.

WITH TEARS RUNNING DOWN MY CHEEKS. I HAVE HAD TO THINK WHETHER I WAS CRYING OR WHETHER IT WAS INVOLUNTARY LIKE DROOLING.

HOLZER HAS REACHED A giddy pinnacle so early in her career by going outside the museum-and-gallery system. Until success struck her, she was a member of a large, socially knit underground of artists who resist the usual commercial ladder into museums, partly out of a general revulsion against any establishment. In Manhattan, the *Survival* series began to show up as silver-and-black stickers on public telephones, parking meters, and garbage cans. She also cast a few in plaques. The most savage says: IT TAKES AWHILE BEFORE YOU CAN STEP OVER INERT BODIES AND GO AHEAD WITH WHAT YOU WERE WANTING TO DO.

Going outside the system often means showing at some of the alternative spaces that serve the youngest or least-known ranks of artists. Holzer's first New York exhibitions, in 1978, put her *Truisms* in the windows of Franklin Furnace, a small but adventurous TriBeCa space.

Holzer is fascinated by street language: She shared her studio for a while with the graffiti painter Lady Pink and took to hanging out with Stefan Eins, founder of a storefront nonprofit gallery, Fashion Moda, in the South Bronx. When the *Truisms* began to appear all over the city, a lot of people noticed, including Barbara Gladstone, who is now her dealer. Gladstone says, "I remember reading them and getting this horrible feeling in the pit of my stomach: How do you make art out of this raw material about the nameless, terrorism, begging?"

Eins, Holzer, Glier, and their friends were members of Colab, which organized several now-legendary lumpenprole exhibitions, including the "Real Estate Show" and the "Times Square Show," both in abandoned buildings. In 1982,

Holzer found an even better way to reach out when she was invited by the Public Art Fund to join other artists in programming the Times Square Spectacolor board. "It occurred to me that this was the perfect way to present writing—it was public, and it was a nice switch from posters, which have an underground connotation," she says. "The signs are more like official Big Brother."

Programming the board gives her unconventional options. "You can compose on it like a song," she says. "You can make a whole program go fast and slow and flash, and you can emphasize certain words as in speech. You can put in something bold and flashing and then have it drop down to a lower case."

Holzer had her first show with Gladstone in 1982. The gallery still does a business in Holzer posters and T-shirts, but the lightboards didn't begin to sell until three of them ended up in the window of the Whitney Museum during the 1983 Biennial. Gladstone sold the first for \$8,000 (the machine itself cost \$5,000). Now the programmed boards go for about \$30,000 to \$50,000. Holzer's proletarian line is also doing well: A curator visiting the Southwest saw PROTECT ME FROM WHAT I WANT emblazoned across someone's unauthorized cap.

THE HONORS MAY BE POURING in, but Holzer is hardly the first to reach out beyond images. Artists have incorporated words into their work since Picasso's collaged Cubism. Holzer's direct antecedents are the conceptualists of the sixties: Joseph Kosuth, Lawrence Weiner, Vito Acconci, and other artists who decided that words could be reduced to their essences as easily as Donald Judd could strip down his boxes. Treat a word as an object, put it on canvas with its definition, and it becomes a thing in itself, with meanings beaming off in all directions like the RADAR instruction on Holzer's signboard.

But what about Holzer's language? Is she a writer trying for a strangled but evocative poetry, or is she a conceptualist who uses distancing devices and treats words as a doctor might examine a patient? (The two positions can't abide each other.) Are her slogans "thin"? Or is their thinness a commentary on the vapid profundities of television? Though the ground has been prepared by two decades of art about words, Holzer says, "I think because my artistic background was so lame, I didn't even know about conceptualism in graduate school."

If she didn't come out of conceptualism, Holzer came out of something close to it: the sloganeering habits of modern society. She says, "I think that it was more like the tradition of somebody standing on a soapbox and holding forth than art history. I did know that Duchamp let you do anything. Maybe that was my permission to go ahead and write these things."

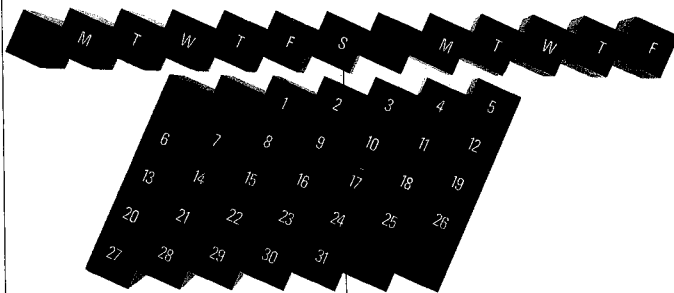
Yet the language itself is troubling. Critic Carter Ratcliff, trying to praise her, wrote: "These are utterances with little power to refer to the world and next to no inward elegance. . . . Sentences tie themselves up in knots without seeming to know that they've done so. This is, in many cases, nonlanguage."

In recent exhibitions, Holzer has begun to link her words to objects. The show she plans to install in the Dia Art Foundation in January will include thirteen signboards, mounted on the room's supporting columns, and thirteen stone sarcophagi, spotlighted in a dark room. Signs and sarcophagi will each carry one of thirteen *Laments* that she is now writing. The spooky, sepulchral tone of the installation may succeed in adding an emotional weight to the words, or it may simply be too obvious and hokey. In any case, Holzer is reaching out toward the kind of expression she once denied herself. The problem with being chosen so young is that your trials and errors happen in public.

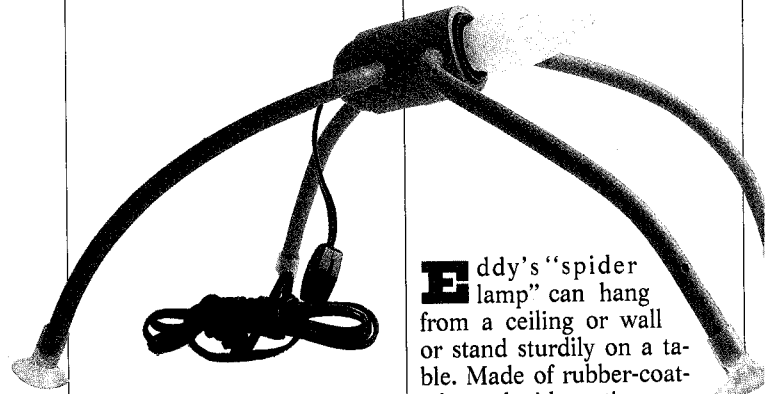
BEST BETS

A bevy of clever desk-top essentials to banish those back-to-school blues.

By Corky Pollan

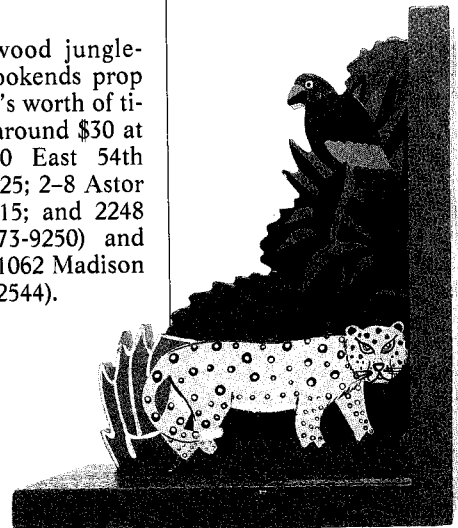


Wooden perpetual calendar lets students keep stylish track of the days. It's \$50 at Dot Zero (165 Fifth Avenue, 533-8322).

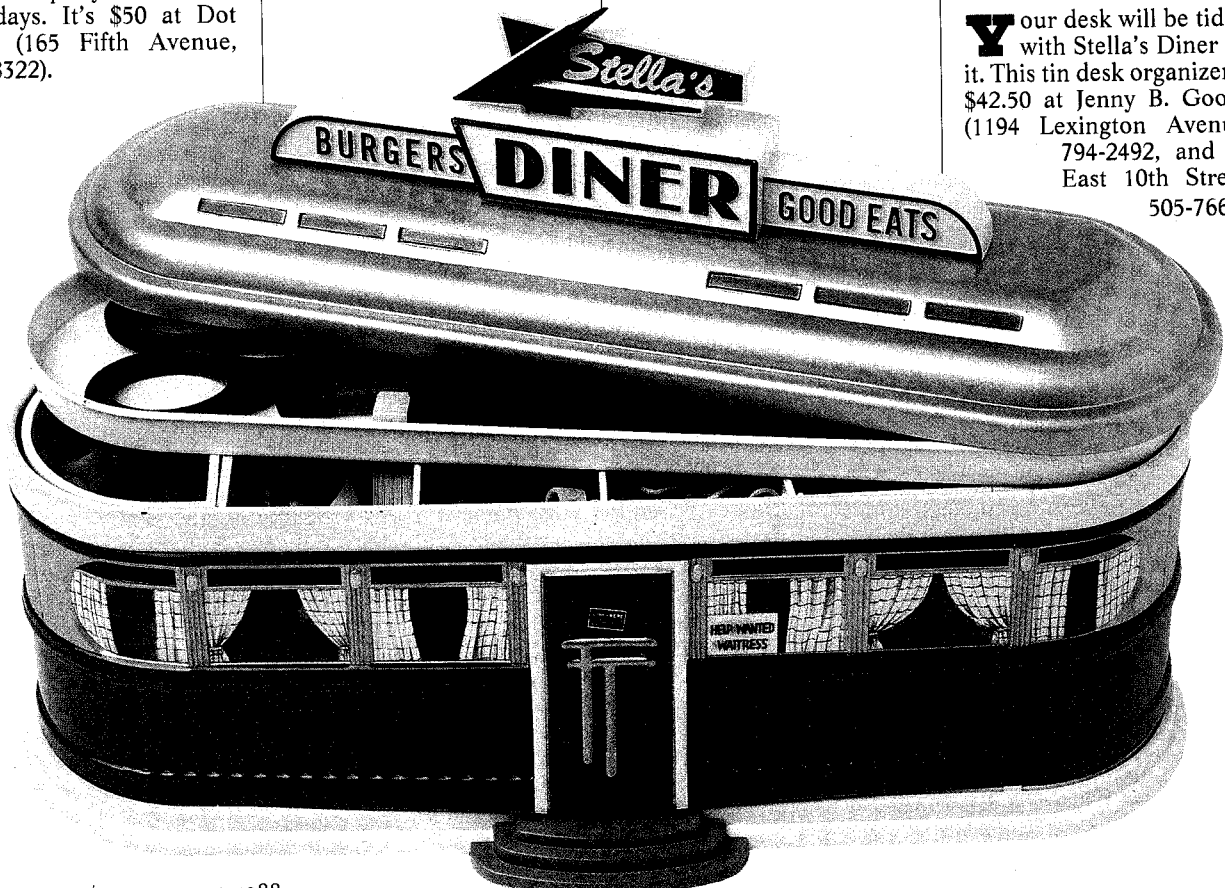


Eddy's "spider lamp" can hang from a ceiling or wall or stand sturdily on a table. Made of rubber-coated metal with suction-cup feet, it's \$40 at Dot Zero.

Jigsawed-wood jungle-animal bookends prop up a semester's worth of titles. They're around \$30 at Conran's (160 East 54th Street, 371-2225; 2-8 Astor Place, 505-1515; and 2248 Broadway, 873-9250) and E.A.T. Gifts (1062 Madison Avenue, 861-2544).

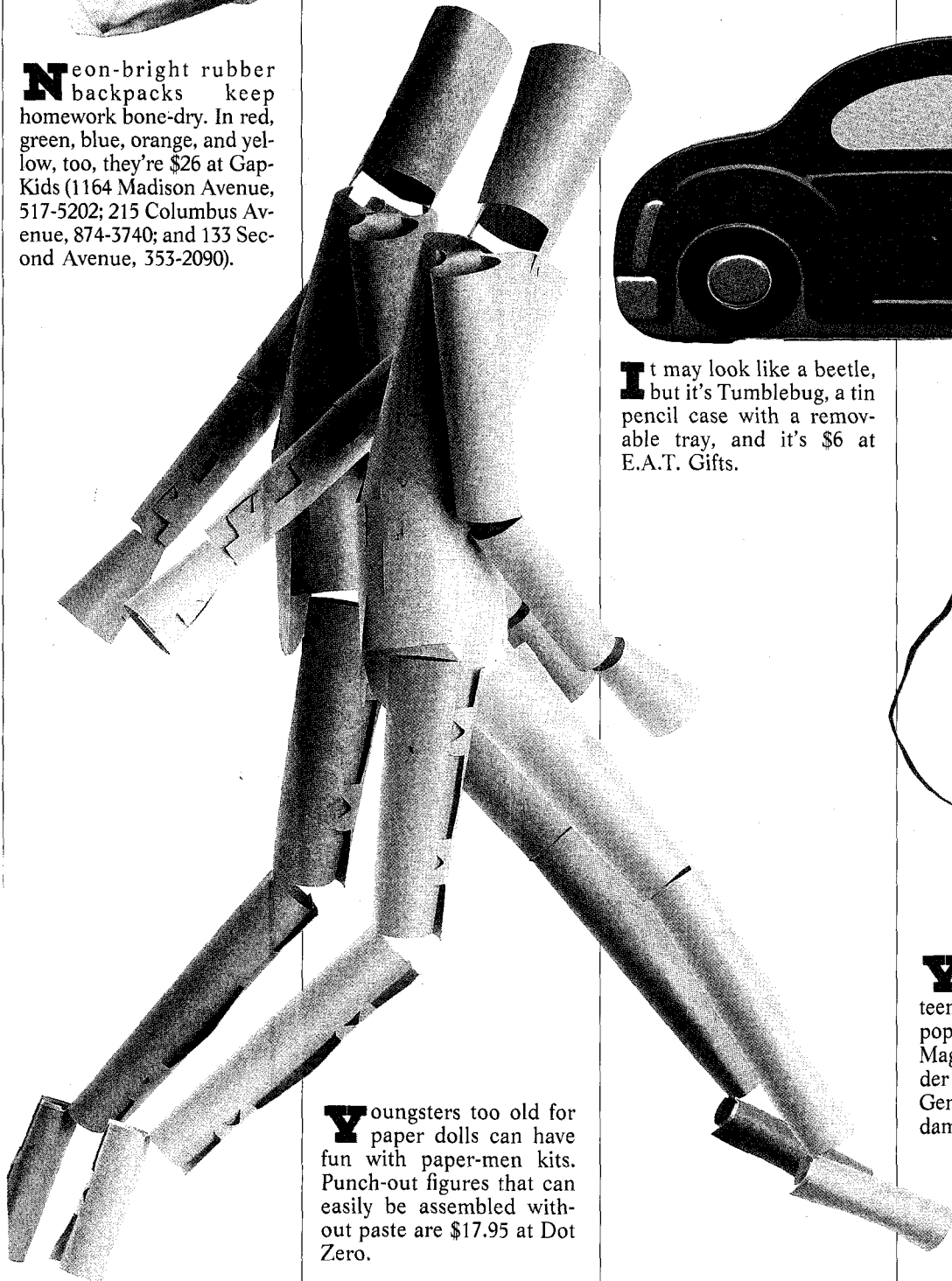


Your desk will be tidier with Stella's Diner on it. This tin desk organizer is \$42.50 at Jenny B. Goode (1194 Lexington Avenue, 794-2492, and 11 East 10th Street, 505-7666).



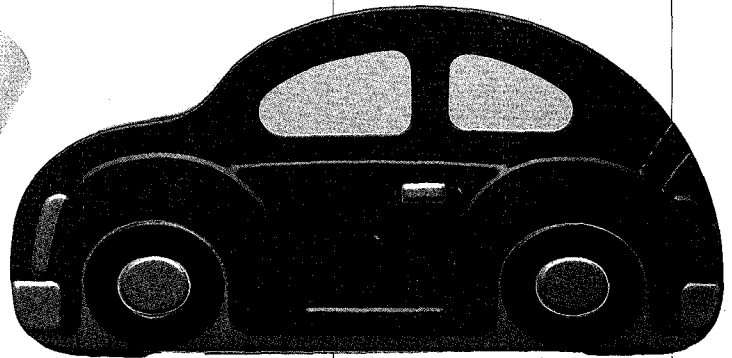
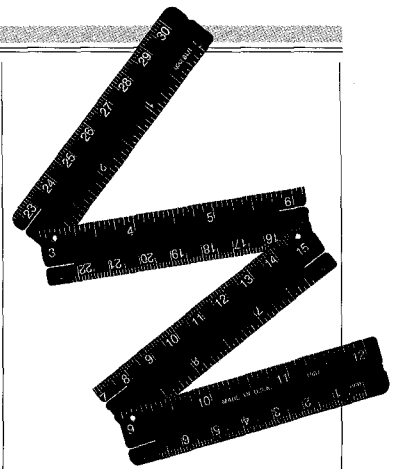


Neon-bright rubber backpacks keep homework bone-dry. In red, green, blue, orange, and yellow, too, they're \$26 at Gap-Kids (1164 Madison Avenue, 517-5202; 215 Columbus Avenue, 874-3740; and 133 Second Avenue, 353-2090).

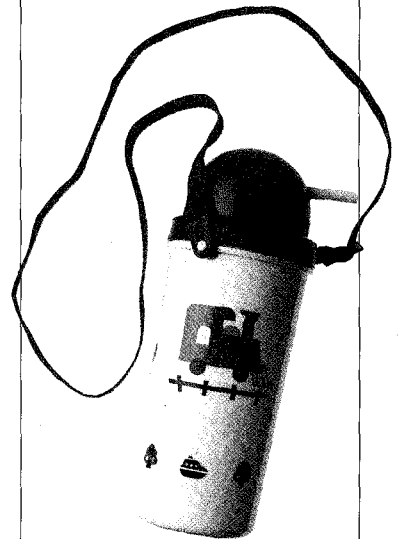


Youngsters too old for paper dolls can have fun with paper-men kits. Punch-out figures that can easily be assembled without paste are \$17.95 at Dot Zero.

Twelve-inch plastic ruler folds to credit-card size. It's \$2.95 at Dot Zero.



It may look like a beetle, but it's Tumblebug, a tin pencil case with a removable tray, and it's \$6 at E.A.T. Gifts.



You can eliminate spills with Magic Canteen—twist the top and out pops a retractable straw. Magic Canteen has a shoulder strap and is \$8.97 at The General Store (285 Amsterdam Avenue, 724-5151).

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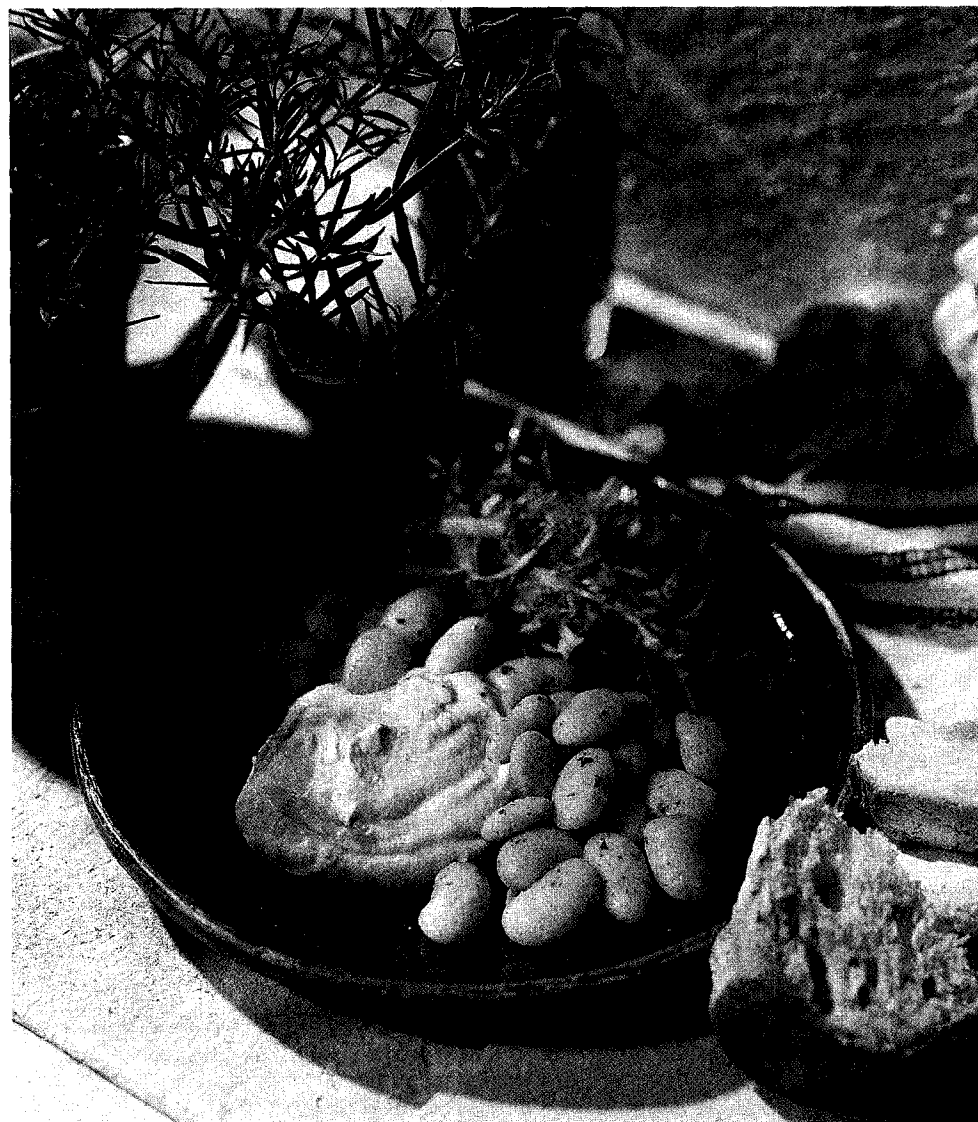
BEANS TALK



SKORDALIA, the garlicky Greek dip similar to aioli, is usually eaten with grilled fish. But at Periyali, it's served with plump, shiny white beans from Greece—a combination that makes a delicious appetizer for these last days of summer.

One of Periyali's owners, Steve Tzolis, got this version of skordalia from a family in Crete. But because *his* family, which is from Thebes, never uses bread or almonds in its recipe, he was skeptical. "After the first taste," Tzolis says, "I was sold." As for his customers: "They go crazy for this dish."

—BARBARA COSTIKYAN



STEVE TZOLIS'S GIGANDES SKORDALIA

2½ cups Gigandes No. 3 dried beans (available at Balducci's and Fairway)
Salt and white pepper to taste
2 tablespoons chopped parsley
1½ cups olive oil
5 thick slices stale white bakery bread, crusts trimmed
1 cup blanched almonds
1 garlic cloves, peeled

1 and crushed medium potato, cooked, peeled, and diced
1½ teaspoons sugar
⅓ cup fresh lemon juice
⅓ cup white-wine vinegar

Rinse beans, and put in a large bowl. Cover with water, and soak overnight, adding more water if beans absorb liquid. Drain and rinse beans, place in a heavy pot,

and add salted water to rim.

Bring to a boil, then cover, and simmer over low heat until beans are tender, about 1 hour and 15 minutes. Drain off most of liquid, add 6 ice cubes to beans, and toss well.

Drain still-warm beans completely, and put in a serving bowl. Add salt, pepper, parsley, and ½ cup olive oil; toss, and refrigerate.

Soak bread in water, then

squeeze out excess liquid. In a food processor, purée almonds, garlic, potato, and sugar. Gradually add bread, alternating with remaining oil, the lemon juice, and vinegar, and process to a thick consistency; season to taste. Serve with beans. Serves 6.

STYLIST: GILLIAN DUFFY

Theater/John Simon

SHAKESPEAREAN SHAMBLES, FESTIVE SHAVIANS

"...Papp's *King John* is a linguistic farrago. Canada's season of Shaw and his contemporaries offered sterling performances..."

LET'S FACE IT, *King John* IS ONE OF Shakespeare's paltrier plays, even if it has had its distinguished champions. Thus the fine Hungarian poet-novelist-critic Dezső Kosztolányi considered it the equal of *Hamlet*, but he had the benefit of the translation by János Arany, Hungary's greatest poet. I prefer Derek Traversi's evaluation of *King John* as "early and...imperfect [and] for the most part...a perfunctory affair." It is a play lacking a strong story line and rounded characters, and it depends far too much on rhetoric, on hectic word-mongering that overwhelms the few genuinely felt scenes.

There is probably only one way of making this sprawling, windy, unfocused work palatable: casting it with actors of noble bearing, beautiful speech, and expert delivery of verse. That, I fear, pretty much rules out an American production, especially one that goes in for nontraditional casting and is informed by such prosaic, plebeian tastes as this one is. Though convoluted and remote, the political intrigues remain of some interest, but in this department Shakespeare did so much better in his later history plays as to make *King John* superfluous.

What have we here in Papp's Central Park mounting? First, a linguistic farrago, what with Kevin Conway (John) doing a fair vocal impersonation of Richard Burton; Jay O. Sanders (Bastard) following him halfheartedly into British diction; Richard Venture (King Philip of France), Joe Morton (Hubert), and Mariette Hartley (Constance) offering decent stage American; Jane White (Queen Elinor) doing some wretched sort of elocutionist's bombast; Moses Gunn (Cardinal Pandulph) squeezing out some tortured no-man's-accent, which this actor resorts to when cast in a Shakespearean role; and so on, chaotically, down the line.

Stuart Vaughan, the director, has been accused of not having a guiding concept; he has one, only it's absurd: to convert as much of the play as seems remotely possible to low comedy and cutesiness. Accordingly, Conway plays John as a cocky, scruffy, but also droll mongrel, all but winking at actors, audience, Shakespeare. (He does it well, but this is not what it's all about.) So the Bastard wears a red fright wig, and is made even more

smart-ass than is called for. (Since the rain stopped the show the two times I attended, at II, ii and IV, ii respectively, I can't say how Sanders managed the transition to heroism.) So Lewis the dauphin becomes a scurvy popinjay, which is not how the part is written. And so forth.

It is a measure of the misguidedness of this production that it introduces two mechanistic coronation scenes, neither of them in the text, and that it tees off

Venture (before he runs out of steam), Morton (after an unsubtle beginning), and Sanders (ever so intermittently) manage to keep their heads above water—and I am not referring to the rain. But I must register my horror at Jane White, doing seriously to Shakespeare what Anna Russell used to do jokingly to Wagner; at Joyce O'Connor's smugly simpering and puny-voiced Blanch; and at thoroughly dismal performances by Andre K.



PARK PLANTAGENETS: History is converted to low comedy and cutesiness.

with an added Archbishop of Canterbury, played by a very young (just out of Juilliard), gangly black actor showing no promise whatever. Thus, too, John, at the siege of Angiers, with the hostile French lying in wait, saunters in alone eating a peach and engages the French in casual banter while his army lags behind. So Elinor, later, runs around the battlefield where the French are laying about with broadswords, a ladylike bodkin in her hand and scowling for all she is worth. Even the battle scenes, staged by the able but seemingly exhausted fight director, B. H. Barry, smell of midnight oil. And what of the uninspired scenery of Bob Shaw and lifeless costumes of Lindsay W. Davis? And the lamentably platitudinous music by the hack Peter Golub?

It is futile to scrutinize the various bankrupt performances—only Conway,

Braugher, Christopher McHale, and Michael Loudon in lesser parts.

CANADA'S NIAGARA-ON-THE-LAKE HAS been harboring for some quarter-century a thriving *Shaw Festival*, which it was time for this laggard critic to check out. The little town on Lake Ontario is a jewel emerging from the rough, and the Festival—with three theaters at its disposal, and for almost a decade under Christopher Newton's artistic direction—is dedicated to "Shaw and his contemporaries," which, given Shaw's near-century life span, allows for ample leeway.

Over a crisp country weekend, I was able to catch five full-length plays and one lunchtime one-acter, *The Dark Lady of the Sonnets*, which, the poorest of the lot, shall be dispatched first. The playlet is a curious attempt to make Will S. look

both ludicrous and splendid, so that Bernard S. should emerge as his intellectual superior as well as his artistic equal. This trifle, to work, needs consummate lightness and wit, lest its overemphatic conceits tumble it into bathos. Lightness of touch, however, was missing: Paul Reynolds's direction brought out the ham-fistedness and clay-footedness in all.

A much better Shaw production was Christopher Newton's *You Never Can Tell*, one of the most charming plays in the English language, incisively and zestfully directed in Cameron Porteous's airily amusing sets and only slightly less delicate costumes. Sometimes there was a bit of belaboring: I don't think that Dolly (Helen Taylor) needs to carry on atop so many pieces of furniture, that Gloria (Mary Haney) needs to push her voice down into a tavern growl quite so often, or that Mrs. Clandon (Barbara Gordon) need bend her body backward so hammy in her early scenes to denote disapproval, dismay, or perhaps curvature of the spine. And the fake sea gulls perched on the scenery need not beat their wings during the curtain call: Leave applause to the audience. There were enchanting performances from several men (Andrew Gillies, Sandy Webster, Craig Davidson, and Douglas Rain, if only his Waiter weren't quite so slow and servile).

Newton also made a game stab at *Geneva* (1938), a late and desiccated play of Shaw's that now holds chiefly historic interest. The director may have been right in trying to save the day with horseplay as he turned the Hitler, Mussolini, and Franco figures into characters that might have stepped out of Chaplin's *The Great Dictator*, but the farce ultimately refuses to blend with the higher comedy and philosophizing. Still, it was nice to catch even a weak play of the master's, one that I had not seen before and most likely won't see twice in my lifetime. (By the way, *Once in a Lifetime* is also in this season's lively Festival repertory, but I couldn't fit it into my schedule.) *Geneva* featured two sterling performances: Wendy Thatcher's silly Englishwoman who helps stir up global mischief, and Herb Foster's British foreign secretary who embodies all the odious virtues and glistening vices of the Empire.

Newton and Duncan McIntosh restaged Ian Judge's production of Barrie's *Peter Pan*, itself a restaging of a Royal Shakespeare Company version. Although much visual elaboration was lavished on this venture, the Porteous designs, this time, lacked finesse; the directorial concepts (leaving bits of the Darlings' house onstage during the fantasy sequences, having adults qua adults portray the children, turning Tinkerbell into a laser beam with an electronically crambled voice, etc.) struck me as uniformly unfortunate. Worse yet were the

gawky, brash, semi-Cockney Peter of Tom McCamus and the routine Wendy of Marti Maraden, their interaction totally unmoving. (Ditto for Wendy and the Lost Boys.) Newton was a winning Mr. Darling but a run-of-the-mill Captain Hook, and Robin Craig equally dull as Mrs. Darling and Tiger Lily. The play left no eye moist—a bad loss in Barrie—and the best work came from a grandly designed crocodile and sheepdog, though Nana the dog's unconvincing bark was doubtless worse than her bite.

Tony van Bridge, an excellent actor, directed a nifty production of J. B. Priestley's *Dangerous Corner* (1932), a metaphysical thriller, a boulevard play with a soul. This is a fine piece of stagecraft, and even its philosophical content is more theatrical than dialectical, and all the more fun for it. The production was elegantly designed by Peter Wingate, and acted with fine ensemble spirit by a company of seven in which only Nancy Kerr overdid a gossip-hungry novelist. Most impressive was Sharpy Flett, as the play's only sympathetic character; the actress had impeccable period sense and did not play on our sympathy. For sheer entertainment—nothing to sneeze at—I have seldom seen a better play and production.

The most valuable offering was *The Voyage Inheritance* (1905), by Harley Granville Barker, the superb actor-manager, Shakespeare commentator, and not undistinguished playwright. A friend, interpreter, and disciple of Shaw's, G. B. was less clever and witty than G.B.S., but his characters have rather more flesh, blood, and true human frailty about them than Shaw's. Here, G. B. has dramatized with perspicacity and grace the hypocrisies of capitalist society, without losing either his sense of character or his sense of humor. Exhibited, in short, are the varieties of evil and misery money brings out in most people, and the decency with which a few others rise above them.

As the young lawyer who tries to pay back the victims of the peculations of his cynical deceased father (who in turn emulated his father), Joseph Ziegler gives a stunning performance in a style that goes beyond realism into some kind of expressionism, without, for all its daring, losing any delicacy. As his late father—present in the first two acts—Douglas Rain is again highly accomplished, though a bit too slow, too deliberate. There are several sound supporting performances, with Sandy Webster most persuasive as a blowhard and curmudgeon, and only Ian D. Clark too obvious and Jon Bryden a trifle awkward.

I missed the mounting of *Hit the Deck*. However, I was fascinated to learn from the Festival's visitors' guide that the composer was Vincent Yeomans. No doubt one of the youmen of the guard.

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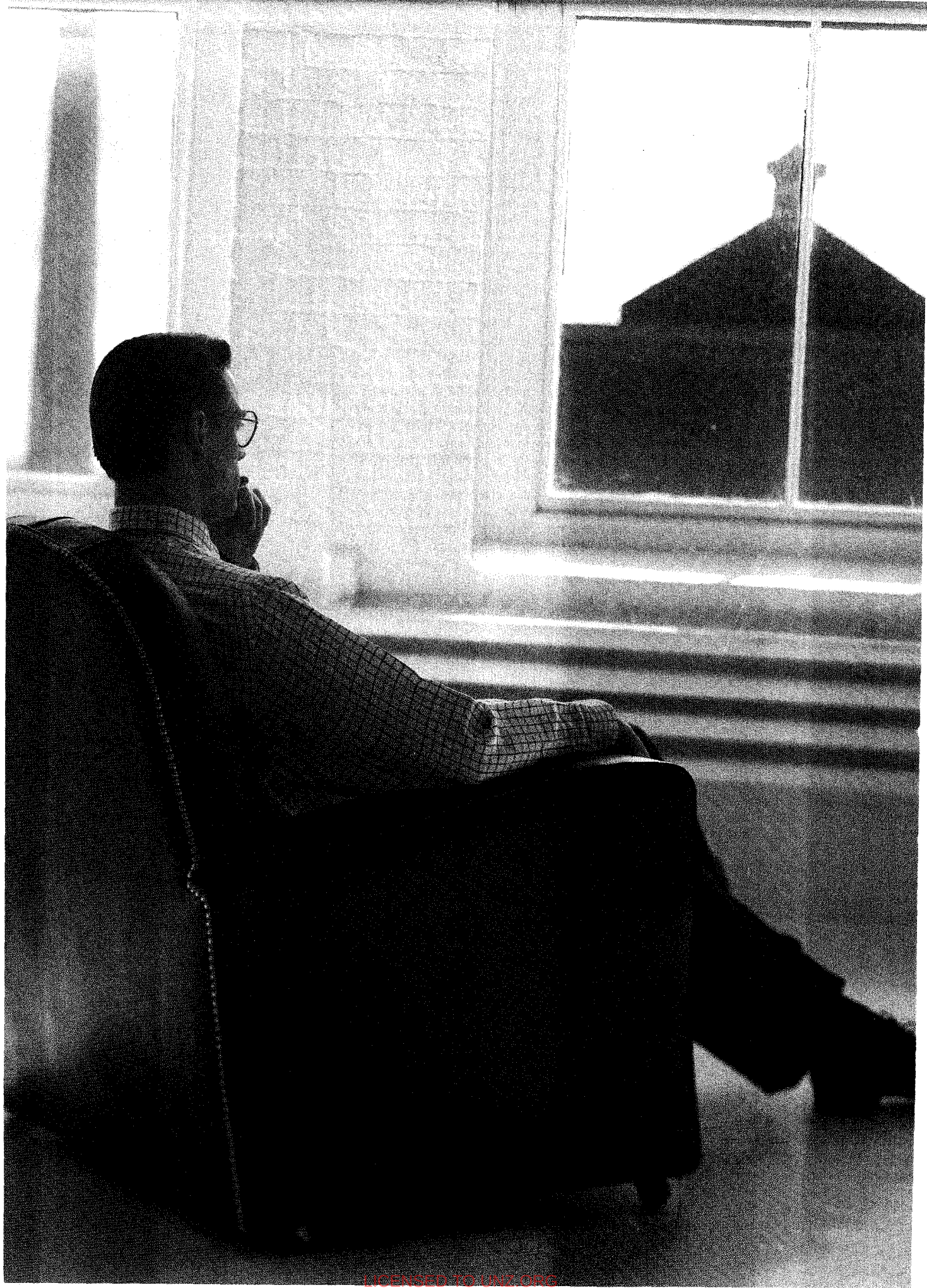
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THE WRONG MAN?

“...*The Thin Blue Line* is a comedy of injustice. Like anyone who has tried to right a wrong, Errol Morris has become obsessed...”

LATE ONE NIGHT IN NOVEMBER 1976, A Dallas police officer named Robert Wood pulled over a car with its headlights off. Approaching the car on foot, Wood was shot five times at point-blank range and died instantly. After almost a month of fruitless investigation, a sixteen-year-old, David Harris, who had told friends of killing a Dallas cop, was arrested in the town of Vidor (about 350 miles from Dallas); the police in Vidor then found the murder weapon—a revolver Harris had stolen—in a nearby swamp. Yet Harris, who was too young to be sentenced to death, easily convinced the Dallas police that he had only been boasting about the shooting and that the actual killer was a 28-year-old drifter, Randall Adams, whom he had picked up on the road the day of the murder.

Adams, who had no prior criminal record, maintained that he had left Harris's car several hours before Wood was shot and had gone to sleep in his motel room. Nevertheless, on the basis of Harris's testimony and that of several last-minute witnesses (who may have been lured by the offer of reward money), he was convicted of murder and given the death sentence (subsequently commuted to life imprisonment). He has served more than a decade in a Texas prison. Harris, who had been a juvenile offender before the case, was released and later committed a number of violent crimes. He is now on death row in Texas awaiting execution for another murder.

These are the bare facts of the case that Errol Morris has investigated in extraordinary detail in *The Thin Blue Line*, an excruciatingly funny and sad movie that combines documentary and fictional techniques with startling originality. In the two unnerving documentaries Morris made earlier in his career (*Gates of Heaven* and *Vernon, Florida*), he planted the camera stock-still in front of eccentric people, who proceeded to expose their obsessions with such happy verve and innocence that our sanity seemed to wilt as they spoke. After *Vernon, Florida*, a certain indignation accompanied Mor-

ris's high reputation. What kind of comedy act was he? A perverse, heartlessly funny nihilist, exposing and mocking his subjects? Or a wry humanist, opening his arms to the furthest reach of peculiarity? It was impossible to say, for the director presented only a blank face to the audience. He was a sterling case of modernist reserve.

But this time, Morris, who once worked as a private eye, became thoroughly involved, investigating a “closed” case nearly a decade after the events,



TRUE STORY: Accused killer Randall Adams.

even testifying at one of Adams's (unsuccessful) appeals. Like anyone who has tried to right a wrong, he has become obsessed (and he does finally crack the case). *The Thin Blue Line* is a comedy of injustice and haplessness. For we realize soon enough that Adams is surely not the man who killed Officer Wood. Morris includes interviews with the doleful, long-faced Adams; with Harris, a sleepy-eyed smoothy with a lazily insinuating voice; and with the Dallas homicide detectives who are still pleased with the way they “solved” the murder. Morris also listens to witnesses, judges, defense attorneys. As each person gives a version of what happened, Morris re-creates the crime, using anonymous actors. Over and over we see the darkened car, the policeman approaching, the gun raised and fired,

the body falling. But each re-creation, governed by the speaker's point of view, is shot at a slightly different angle or with slightly different actions.

At first, we may think Morris is making his own version of the Kurosawa classic *Rashomon*, in which four people give different accounts of a rape and murder. The point of *Rashomon* is that truth is inevitably subjective and finally unknowable. But *Rashomon* is a tragedy, and *The Thin Blue Line* is a comedy—a very black, philosophically pessimistic comedy. In Morris's film, the truth is knowable. The trouble is that powerful people have too great a stake in not knowing it. The movie suggests that the Dallas police, aided by the lying, self-protecting Harris, created a pseudo-case and at this point cannot admit it. Two of the detectives tell us that when Adams was arrested, he showed not the slightest sign of remorse. Well, there may be one very good reason that he showed no remorse, but they are not about to consider it. For them, his remorselessness did not suggest innocence but proved his guilt. Moments like these are hideously funny: We confront the limits of ordinary minds hungry for self-justification.

Morris takes apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie has a rapt, almost dreamy fixation on physical objects—the newspaper headlines, the police diagrams, the popcorn at the drive-in where Adams and Harris, on their ill-fated day together, saw two soft-core teen-sex movies.

Morris immerses us in their lives, and the Philip Glass music, with its familiar repeated chords and ominous suspensions, stretches out the mood of reverie. It's as if Morris wanted to stop time and hold the events of the murder in the air, so that at last everyone could see. By the end, the murder, endlessly repeated, takes on the quality of ritual. The movie is both an immersion in the physicality of life and a dissolution of it. So many forces conspired to condemn Adams to prison that we almost long for an explanation from magic or fate.

Like many of the greatest documentaries, *The Thin Blue Line* gives you the exultant feeling that the world really is the world—that a villain looks like a villain, that the camera, observing a man's features and manner, can reveal his soul. What a cast! One "witness," who may have been rewarded for possibly false testimony, has a blonde wig hanging down around her drink-reddened face; the virtuous but, perhaps, incompetent defense attorney has heavy, sad jowls, like an aging hound.

Most of all, the two principals are too good for words—which is to say too sad for words. Blond and smiley, with a southern baritone voice, David Harris is the classic creep of nightmare fantasy, a pleasant man who grins as he recalls his many misdemeanors, felonies, and capital crimes, as if to say, helplessly, "There I go again." He is as evil as a bug, yet, once we have heard his childhood story, almost sympathetic at the same time—a victim as much as a victimizer.

In the newspaper photos of Randall Adams as a young man, long hair and a long mustache cover his features. We can see why. His prison shave and crew cut reveal a sallow and homely American face, like that of a guy in a barbershop quartet. Recounting his story, he never becomes emotional or rhetorical. On the contrary, he is the driest man I've ever seen: pedantic, glacially witty, with a severe sense of his own correctness. Exactitude, we gather, is his form of vanity, the only thing left to him in a world so irrational that it would lock him up for no reason at all.

One of the details from his day with Harris is haunting. At the drive-in, he was disgusted by the cheap movies (Morris shows chunks of both) and insisted they both leave. He's the kind of man who doesn't give himself over to fantasy. We get the feeling that even before his long incarceration he was trapped in the prison of his exacting consciousness.

SPOKEN IN ANGER, THE AMERICAN words of contempt "nigger," "kike," "fag," and "Commie" have a power hard to shake off. That is why Costa-Gavras's *Betrayed* is going to be taken more seriously than it should be. Set in the middle of the country, in the farmlands of Illinois, *Betrayed* features seemingly nice people, concerned with family, work, and church, who meet in the middle of the night to shoot down blacks and plot the perfect "Aryan" state. They are white supremacists, native Fascists in full glory. For a variety of reasons—the loss of a farm, defeat in Vietnam, personal chagrin of one sort or another—they have become convinced that they no longer control their own lives and that they must strike out. Revving themselves up, they speak those words of contempt again and again.

Betrayed may have a significant subject, but it also has an utterly synthetic plot, and that's the problem. Dear God, save us from the movies. Undercover FBI agent Debra Winger poses as a farm worker in order to get close to Tom Berenger, who the bureau suspects is an assassin. At first, Winger thinks he's just a nice guy who needs a new wife to bring up his children. She falls in love with him. But then he takes her out "hunting" one night—for a young black man. She later tries to get away from him, but her boss, John Heard, a coldly manipulative bastard, insists that she stay undercover. And so she is torn—oh, so terribly torn—between her duty and her love for Berenger.

The story, concocted by Joe Eszterhas (*Flashdance*, *Jagged Edge*), is a cross between *Notorious* and *The Little Drummer Girl*, but without the suavity of the first or the complex psychological interest of the second, and I didn't believe a single thing in it. How could Debra Winger have fallen so deeply for such a vicious guy? They say women who sleep with a man "know" these things, but Winger knows nothing. And would she have stuck with him one second after the "hunting" party in the woods? Would the bureau have made her? Who was the murdered man, anyway? Why was there no investigation of his disappearance? The Greek-born Costa-Gavras, eager to impress Americans with the Fascist threat in their midst, seems to think that this country operates like it was Greece under the generals.

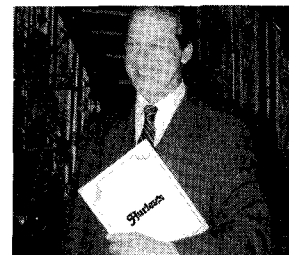
Hitchcock used to complain about the overly literal-minded members of the audience—"the plausibles," he called them. But we might not ask these questions if the movie weren't so glum, so plodding, so obviously serious. Costa-Gavras has lost the tension and speed and humor he used to bring to political thrillers like *Z* and *State of Siege*. This movie is deliberate and methodical, with many shots of waving fields of grain (as if the American rottenness rose up right out of the heartland).

There are a few impressive and sinister moments; Tom Berenger is excellent, and the way he slides from some family topic to the most hair-raising rant gave me the creeps, as it was meant to.

Reports of such real-life groups as The Order convince one that Eszterhas and Costa-Gavras are really on to something. But it's extremely tiresome to watch their perceptions embodied in the most banal kind of thriller. The mere *movieness* of *Betrayed* is insulting to moviegoers who expect something more. And the irritation is likely to be felt more strongly by liberals watching their nightmare vision of America than by conservatives, who may laugh the whole thing off as nonsense.

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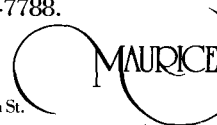
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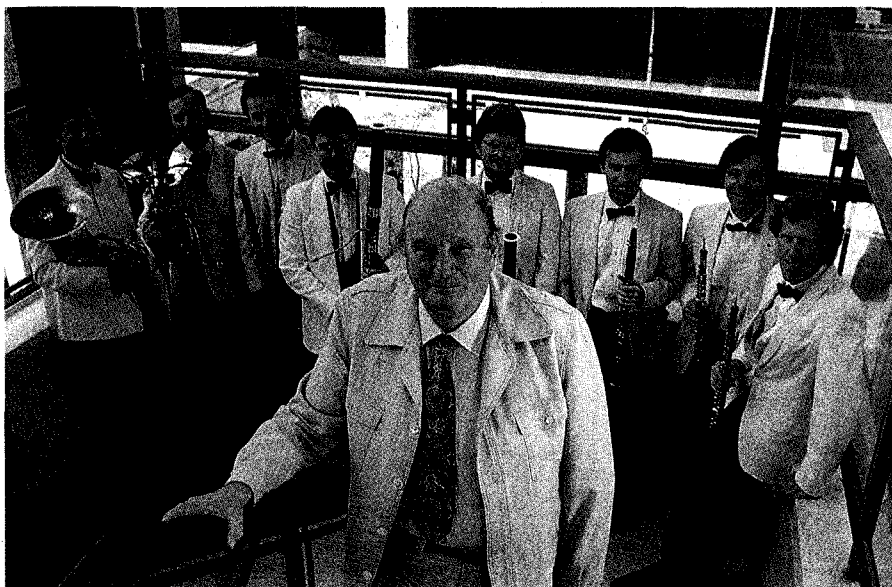
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MOSTLY HAYDN

“...An intellectual, a craftsman, and a warmhearted humanitarian, he was no less a potent creative spirit than Mozart or Beethoven. . .”



SELLING HAYDN: H. C. Robbins Landon and the Sylvan Winds at *Mostly Mozart*.

JOSEPH HAYDN WOULD PROBABLY RANK high on most anyone's shortlist of the world's greatest composers, but apparently we need a periodic kick to remind us that he's still here. Yes, his symphonies, concertos, string quartets, piano sonatas, trios, songs, and oratorios turn up frequently on concert programs. Usually, though, a Haydn score serves as little more than a throat-clearer to preface the main business of the evening—a big work by a more bankable composer like Mozart, Beethoven, or Mahler.

Unfair. In a perfect world there would be annual Haydn festivals exploring all the riches and variety of his vast output, but until the millennium arrives, Haydn-seekers will have to settle for whatever treats musicians choose to throw their way. Since there is ample documentary evidence that Mozart admired Haydn above all his contemporaries, it was high time for *Mostly Mozart* to acknowledge the fact in a major way and show us some of the reasons why. This has now been done, and in style. The Festival has just devoted an entire week to Haydn's music, performed by some of his most ardent exponents and hosted by H. C. Robbins Landon, a musicologist who must have done more missionary work on behalf of the composer than anyone in the past 200 years.

No one knows better than Robbins Landon that Haydn's cultured and civilized genius must be constantly sold and resold to audiences—this tireless enthusiast has been doing just that for over 40 years, in an endless stream of articles and books written with a lively wit and an encyclopedic knowledge of the subject. The triumvirate of Haydn, Mozart, and Beethoven made Vienna the great center for music in the late eighteenth century. Haydn was the most comfortably adjusted of the three, the most rational and reasonable of composers in an Age of Reason, and that may partly explain why his reputation regularly needs a boost—his music lacks the driven, demonic qualities that fire the work of his two younger colleagues. He was essentially an intellectual, a craftsman, and a warmhearted humanitarian, “less concerned than Mozart with sheer physical beauty and less concerned than Beethoven with pure force,” as Robbins Landon observes, but no less a potent creative spirit.

All this was amply in evidence during *Mostly Mozart*'s all-Haydn week. The readings of Symphonies Nos. 5 and 102 by the Festival Orchestra under Gunther Herbig's direction tended to sound more like early rehearsals than finished performances. Even so, there were many indications of how the composer ingen-

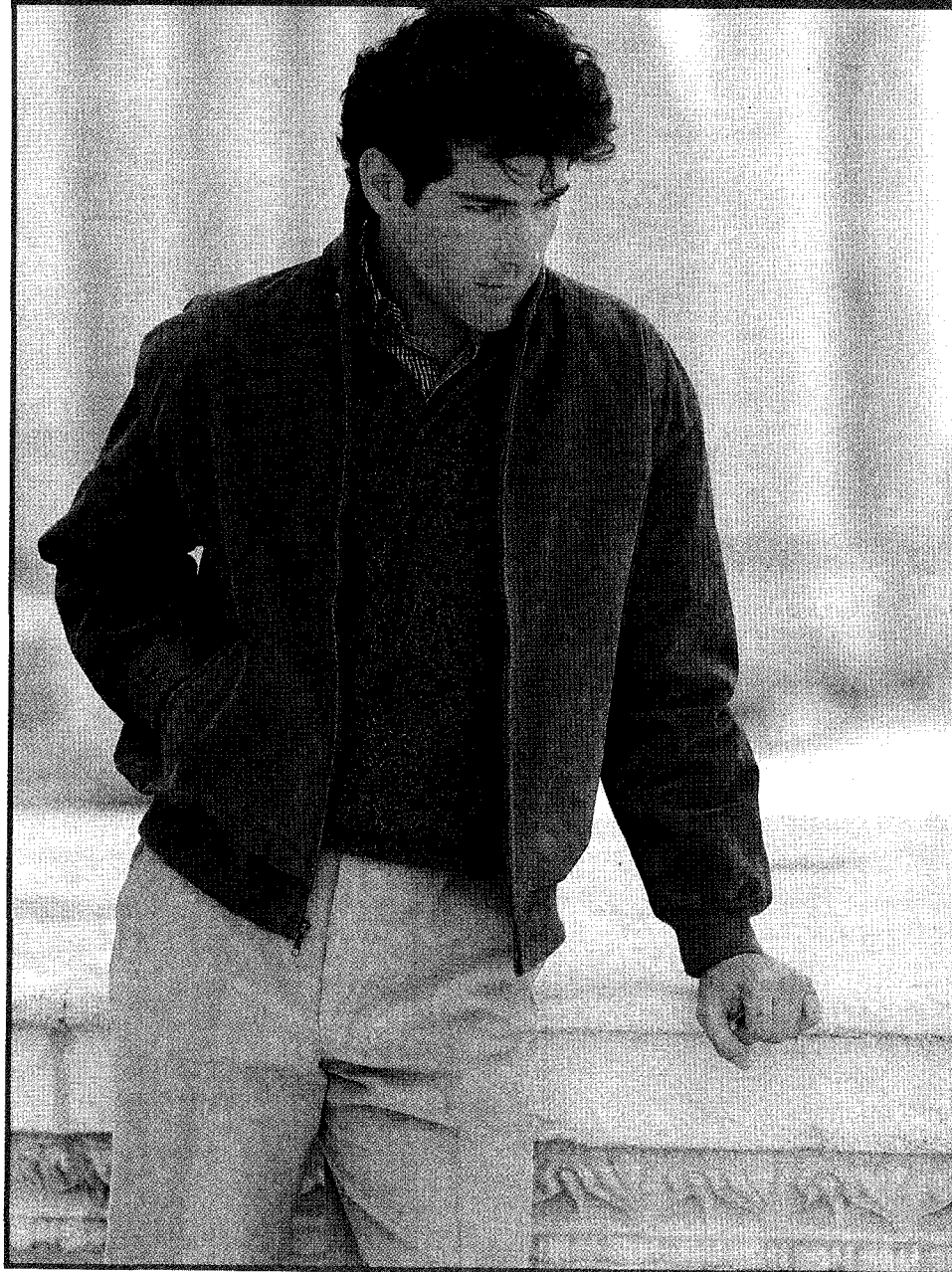
iously developed symphonic forms over a period of 35 years, not to mention reminders that all 104 symphonies (or 107, depending on how you count) are different, each with its own special musical character. In between came two concertos: the relatively familiar No. 2 in D for piano, played by Ken Noda, and the seldom-heard No. 1 in C for violin, interpreted with real poetry and grace by Elmar Oliveira.

The centerpiece of this generous celebration was an all-day, come-and-go-as-you-please marathon that concentrated on Haydn's chamber music: piano sonatas, string quartets, piano trios, wind divertimentos, part songs, arias, solo cantatas, and folk-song settings. Over 40 musicians participated, and Robbins Landon provided the nonstop, unflinchingly entertaining and instructive commentary. Perhaps the most unusual items came from one of the more obscure corners of the composer's huge catalogue: three of the 126 trios for viola, cello, and a curious instrument called the baryton, a long-extinct relation of the viola da gamba. These rather wistful pieces were written expressly for Haydn's wealthy patron, Prince Nikolaus Esterhazy—apparently a baryton virtuoso—who whiled away many long nights performing them in his lonely Hungarian castle.

Mostly Mozart's three other Haydn concerts, unluckily, took place after my deadline had passed, and they featured Kurt Masur and the Israel Philharmonic, the Beaux Arts Trio, and the Festival's music director, Gerard Schwarz, leading the *Lord Nelson* Mass. I especially regret missing the Mass after hearing the conductor's latest Delos releases, the first installment in a project to record all the Haydn symphonies with the Scottish Chamber Orchestra. Schwarz has obviously been smitten by the composer, to judge by these loving performances of Nos. 22 and 104 (CD 3061) and Nos. 21 and 96 (CD 3062).

At the rate of four symphonies a year, I calculate it will take Schwarz more than a quarter of a century to complete the job, but it should be time well spent. Long before he reaches the finish line, I trust, someone, somewhere, will have the wit to put him in charge of a Wholly Haydn Festival.

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DO NOT PHONE: Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.

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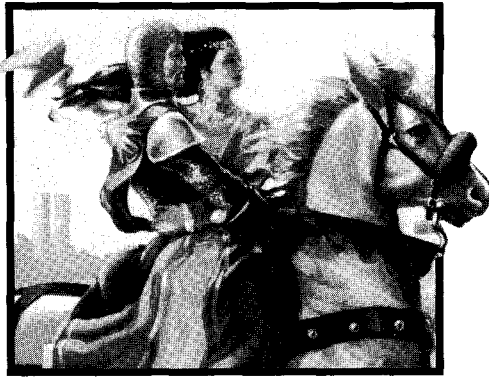
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BOOK FAIR

IF YOU CAN GET TO REDDING, CONNECTICUT, over Labor Day weekend, a great book fair awaits you, with more than 100,000 items (mostly books, but there are also records and puzzles) on subjects ranging from architecture to Westerns. To celebrate the election year, there is a special category on presidents and elections. Also, there is Mark Twain memorabilia, commemorating the author who founded the library where the fair is being held. John Toland donated the books he used for his research (some are autographed) as well as a record of the Nuremberg trials. On Friday, the first day of the fair, you will rub elbows with dealers and collectors, but you'll pay twice the marked price of any item; on Saturday, all items are priced as marked; on Sunday, pay half the marked price; and on Monday, merchandise is \$2 a box. Admission is free. Checks accepted; no credit cards; all sales final. *The Annual Mark Twain Library Book Fair, Redding Elementary School, Route 107, Redding, Connecticut (203-938-2545); Fri. 2-8 p.m., Sat. 9 a.m.-6 p.m., Sun. 11 a.m.-5 p.m., and Mon. 10 a.m.-3 p.m.; 9/2-5.*

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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—Watts St. west of Sixth Ave. (431-1590). #1—Through 9/13: *The Man Who Mistook His Wife For a Hat*. #2—9/12: "2nd Annual Summer Festival of Fantasy and Science Fiction." Through 9/1: "Futuropolis and Timeless Tales of Fantasy," includes *Beanyland*, *High Rise*, and *Prehistoric Beast*. 9/2: *These are the Damned*; *Dr. Strangelove*. 9/3: "Serialissima: The Great Movie Cliffhanger Marathon." 9/4: *Invaders From Mars*; *Flight to Mars*. 9/5: *Cat Women of the Moon*; *Frankenstein's Daughter*; *Missile to the Moon*. 9/6: *Galaxy Express 999*; *Message From Space*.
2. **THALIA SOHO**—Vandam St. west of Sixth Ave. (675-0498). 8/31: *Sister Carrie*; *The Divorce of Lady X*. 9/1: "Films of Fritz Lang": *The Return of Frank James*; *Western Union*. 9/2-3: *Breathless* (1959); *Alphaville*. 9/4: "Made in Italy": *Tragedy of a Ridiculous Man*; *Engagement Italiano*. 9/5: *The Man Facing Southeast*; *The Day the Earth Stood Still*. 9/6: *House of Games*; *The Verdict*.
3. **ESSEX**—Grand St. at Essex St. (982-4455). *A Nightmare on Elm Street 4: The Dream Master*; *Critters*.
4. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. (674-2560). #1—*Bull Durham*. #2—*The Beer-Drinker's Guide to Fitness and Filmmaking*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Stealing Home*. #2—*Young Guns*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth ave. (674-6515). *Hot to Trot*.
7. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Betrayed*. #2—*Die Hard*. #3—*Clean and Sober*.
8. **THEATRE 80**—St. Marks Pl. west of First Ave. (254-7400). 8/31: *Bulldog Drummond Comes Back*; *Bulldog Drummond's Peril*. 9/1: *The Southerner*; *The River*. 9/2-3: *Ministry of Fear*; *The Fallen Idol*. 9/4: *Ninotchka*; *Grand Hotel*. 9/5: *It Happened One Night*; *Twentieth Century*. 9/6: *Le Corbeau*; *Wages of Fear*.

9. **CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). 8/31-9/1: *Emmanuelle*; *Story of Sin*. 9/2-3: *Maurice*; *A Passage to India*. 9/4: *Last Tango in Paris*; *Memoirs of a French Whore*. Mons. and Tues. through 9/6: "Festival of Warner Bros. Cartoon Classics." 9/5-6: "Warner Bros. All Stars, Part 3," includes *Operation Rabbit*, *Rebel Without Claws*, and *All This and Rabbit Stew*; "Bugs and Daffy, Together Again," includes *Aqua Duck*, *Compressed Hare*, and *Hareway to the Stars*.

10. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Big*. #2—*Midnight Run*.

11. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*A Handful of Dust*. #2—*A World Apart*. #3—*Coming to America*. #4—*Alice*.

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*A Nightmare on Elm Street 4: The Dream Master*; *Cocktail*. #2—*Midnight Run*. #3—*The Big Blue*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *Who Framed Roger Rabbit*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *Die Hard*.
23. **AMERICAN CLASSICS DRIVE-IN**—28th St. at 11th Ave. (564-4590). Through 9/3: *Of Human Bondage* (1934).
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*A Fish Called Wanda*. #2—*Tucker: The Man and His Dream*. #3—*Married to the Mob*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Stealing Home*.
26. **MURRAY HILL**—34th St. at 3rd Ave. (689-6548). Through 9/1: *A Nightmare on Elm Street 4: The Dream Master*. Opening 9/2: *Eight Men Out*.

42nd-60th Streets

30. **WARNER**—Seventh Ave. bet. 42nd-43rd Sts. (764-6760). *Clean and Sober*.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Stealing Home*. #2—*Midnight Run*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway (869-8340). *A Nightmare on Elm Street 4: The Dream Master*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Hero and the Terror*. #2—*Die*.

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MOVIES

- Hard. #3—Young Guns. #4—The Blob. #5—Hot to Trot. #6—Coming to America.
- 34. EMBASSY 1**—Broadway bet. 46th-47th Sts. (757-2408). *Betrayed*.
- 35. MOVIELAND**—Broadway at 47th St. (757-8320). Through 9/1: *The Big Blue*. Opening 9/2: *Freeway*.
- 36. EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). *Married to the Mob*. **EMBASSY 3**—Who Framed Roger Rabbit. **EMBASSY 4**—Cocktail.
- 37. CINE**—Seventh Ave. bet. 47th-48th Sts. (398-1720). #1—*Big*. #2—Through 9/1: *The Dead Pool*. Beg. 9/2: *Tucker: The Man and His Dream*.
- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 9/1: *Mac and Me*. Opening 9/2: *Eight Men Out*.
- 41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ*.
- 42. EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). *Hot to Trot*.
- 43. CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). *A Summer Story*. **CARNEGIE SCREENING ROOM**—(757-2131). *Au Revoir Les Enfants*. (*Good-Bye, Children*.)
- 44. SUTTON**—57th St. east of Third Ave. (759-1411). Through 9/1: *The Big Blue*. Opening 9/2: *The Deceivers*.
- 45. FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). *A Handful of Dust*.
- 46. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). Through 9/1: *The Wash*. Opening 9/2: *The Wizard of Loneliness*.
- 47. BIOGRAPH**—57th St. east of Broadway (582-4582). "The Films of Fred Astaire and Ginger Rogers." 8/31: *On the Beach*; *Tight Spot*. 9/1-3: *Silk Stockings*; *Three Little Words*. 9/4-5: *Broadway Melody of 1940*; *Ziegfeld Follies*. 9/6-7: *Royal Wedding*; *Yolanda and the Thief*.
- 48. GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). *Big*.
- 49. PLAZA**—58th St. east of Madison Ave. (355-3320). *Crossing Delancy*.
- 50. PARIS**—58th St. west of Fifth Ave. (688-2013). *Bandits*.
- 51. D. W. GRIFFITH**—59th St. west of Second Ave. (759-4630). *Cocktail*.
- 52. MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*Midnight Run*. #2—*Stealing Home*.
- 53. BARONET**—Third Ave. at 59th St. (355-1663). *Die Hard*. **CORONET**—*Who Framed Roger Rabbit*.
- 54. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *Young Guns*.
- 55. CINEMA I**—Third Ave. at 60th St. (753-6022). *Pascal's Island*. **CINEMA II**—(753-0774). *The Year My Voice Broke*.

61st Street and Above, East Side

- 60. UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Betrayed*. #2—*Hero and the Terror*.
- 61. BECKMAN**—Second Ave. at 66th St. (737-2622). *Clean and Sober*.
- 62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*Tucker: The Man and His Dream*. #2—*Married to the Mob*.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *Mr. North*.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). Through 9/1: *A Fish Called Wanda*. Opening 9/2: *Eight Men Out*.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). *Stealing Home*.
- 66. 86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Die Hard*. #2—*Betrayed*.
- 67. LOEWS ORPHEUM**—86th St. at Third Ave. (289-4607). #1—*A Nightmare on Elm Street 4: The Dream Master*. #2—*Coming to America*.

61st Street and Above, West Side

- 80. LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). Through 9/1: *A Fish Called Wanda*. Opening 9/2: *Eight Men Out*.

- 81. LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*The Thin Blue Line*. #2—*Baghdad Cafe*. #3—*Boysfriends and Girlfriends*.
- 82. CINEMA STUDIO**—Broadway at 66th St. (877-4040). #1—*Wings of Desire*. #2—*Babette's Feast*.
- 83. REGENCY**—Broadway bet. 67th-68th Sts. (724-3700). Through 9/1: *Cocktail*. Opening 9/2: *Rocket Gibraltar*.
- 84. EMBASSY 72ND STREET TWIN**—Broadway at 72nd St. (724-6745). #1—*Big*. #2—*Bull Durham*.
- 85. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*Tucker: The Man and His Dream*. #2—*Married to the Mob*. #3—*Clean and Sober*. #4—*Betrayed*. #5—*A Nightmare on Elm Street 4: The Dream Master*. #6—*The Big Blue*.
- 87. METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1200). #1—*Stealing Home*. #2—*Hot to Trot*.
- 88. COLUMBIA CINEMA**—Broadway bet. 103rd-104th Sts. (316-6660). *Who Framed Roger Rabbit*.
- 89. OLYMPIA CINEMAS**—Broadway bet. 106th-107th Sts. (865-8128). #1—*Midnight Run*. #2—*Die Hard*.
- 90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds.** (222-8900). #1—*A Nightmare on Elm Street 4: The Dream Master*. #2—*Hot to Trot*. #3—*Die Hard*. #4—*Hero and the Terror*; *Coming to America*.
- 91. NOVA**—Broadway nr. 147th St. (862-5728). #1—*Coming to America*. #2—*A Nightmare on Elm Street 4: The Dream Master*.
- 92. COLISEUM TWIN**—Broadway at 181st St. (927-7200). #1—*Hero and the Terror*. #2—*A Nightmare on Elm Street 4: The Dream Master*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). *Naturemax Theater*: \$3.50; senior citizens \$2.75; children \$1.75. *Grand Canyon—The Hidden Secrets*, dir. Keith Merrill; Daily, Mon.-Sun. at 10:30 a.m., 12:30, 1:30, 3:30, and 4:30. *The Dream is Alive*, dir. Graeme Ferguson, narrated by Walter Cronkite, with footage of astronauts Frances Scobee, Judith Resnik, and Erwin McNair; Daily 11:30 a.m. and 2:30 p.m. Double features: \$5.50; senior citizens \$4.50; children \$3. *Grand Canyon—The Hidden Secrets and The Dream is Alive*: Weds., Fris. and Sats. at 6 and 7:30.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). \$1. Tuesday Screening Series. 9/6 at 7: "Lecture and Screening on Animal Rights/Human Responsibilities," speakers George Cave on Local Grassroots animal rights activism, and screenings of *Video Commune*, produced by Video Commune Collective, and *Young Gifted and Broke*, produced by Tom Becker.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). \$3, nonmembers; \$1.50, members. 9/6 at 8: *La Bamba* (1987, U.S.A.), dir. Luis Valdez, with Lou Diamond Phillips; *Hollywood a Go Go* (1960), with Jackie De Shannon.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": \$3.50; students and senior citizens \$2.50. Through 8/31: "Marcel Pagnol Summer Festival." 8/31 at 12:15, 3:15, 6, and 9: *Les Lettres de mon moulin* (1955), written and directed by Pagnol.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth Ave. at 94th St. (860-1777). \$2.50; students and seniors \$1; free to members. Through 9/10: "Video Feature: Collaborations": Two to Tango: Collaboration in Recent American Photography: Tom Yong and Dick Lebowitz: *Marginal Way* (1984); MICA-TV: *Art World Wizard* (1986); R. M. Fischer: *An Industrial* (1983); *Cascade: Vertical Landscapes* (1988); Bruce and Norman Yonemoto: *Kappa* (1986); Manualvideo: *Natural Signs* (1988).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults \$4, students \$3, under 13 and seniors \$2. Wed.-Sat. noon-5, Tue. noon-8. Through 9/88: "Broadway Musicals on Television: Composers and Performers." 9/6 at 5:30: *Aladdin*. Through 8/27: "Saturday Screenings for Children", 9/3: *Dr. Seuss's Pantomime Pock, Where Are You?*; *Charlie Brown's All-Stars*; *The Addams Family Goes to New York*. Through 9/15: "The Many Worlds of Carol Burnett." Through 9/10: "Rock Music on Television"; 8/30-9/3: "It's What's Happening,

Baby"; 9/6-10: "Walk Through Rock: Girl Groups." Through 9/10: "Woody Allen: The Television Work."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater** 1: Through 9/9: "Saved! A Decade of Preservation: A Tribute to the UCLA Film and Television Archive." 9/1 at 2:30: *The Private Affairs of Bel Ami* (1947), dir. Albert Lewin; at 6: *Tempest* (1928), dir. Sam Taylor; *Modeling* (1928), a Max Fleischer cartoon. 9/2 at 2:30: (See 9/1 at 6); at 6: *Dishonored* (1931), dir. Josef von Sternberg; *Down Among the Sugar Cane* (1932), a Max Fleischer cartoon. 9/3 at 2: *The Saturday Night Kid* (1929), dir. A. Edward Sutherland; *Kellum Talking Pictures*, c. 1921-1923; at 5: (See 9/1 at 2:30). 9/4 at 2: (See 9/2 at 6); at 5: (See 9/3 at 2). 9/5 at 2: *After Tomorrow* (1932), dir. Frank Borzage; *National Variety Artists Appeal*, c. 1931; *Let Me Call You Sweetheart* (1932), a Max Fleischer cartoon with Ethel Merman; at 5: *I Believed in You* (1934), dir. Irving Cummings; *New Stars of Tomorrow* (1934), with Victor Jory and Rosemary Ames. 9/6 at 2:30; *It Happened Tomorrow* (1944), dir. Rene Clair; *Popular Science*, (1943), featuring a mobile crime lab; at 6: (See 9/5 at 2).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). \$5; senior citizens (Sun.-Thu.) \$3; under 16, \$2.50. 8/31-9/1 at 8: *The Unbearable Lightness of Being* (1987, U.S.A.), dir. Philip Kaufman, with Daniel Day Lewis and Erland Josephson. 9/2-3 at 7:45 and 10:30, 9/4-5 at 4:15, 7, and 9:45, and 9/6 at 8: *A Taxing Woman* (1987, Japan), dir. Juzo Itami, with Nobuko Miyamoto.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516-283-2118). Free. 7/17-9/11: "The Philips Collection" (1986), a video tracing the evolution of the first museum of modern art collection in the U.S. 8/30 at 1: *John Marin* (1968); *Charles Burchfield* (1966).

PUBLIC THEATER—425 Lafayette St. (598-7171). \$5; senior citizens and students \$4. *Coverup: Behind the Iran-Contra Affair*, dir. Barbara Trent.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Hero and the Terror*. #2—*Die Hard*. #3—*Who Framed Roger Rabbit*; *Coming to America*.

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Stealing Home*. #2—*Coming to America*. #3—*Betrayed*. #4—*Who Framed Roger Rabbit*; *Cocktail*.

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Big*. #2—*Tucker: The Man and His Dream*.

103. DALE—W. 231st St. at Broadway (884-5300). #1—*A Nightmare on Elm Street 4: The Dream Master*. #2—*Hero and the Terror*.

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *A Nightmare on Elm Street 4: The Dream Master*; *Critters*.

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Die Hard*. #2—*Stealing Home*. #3—*Hero and the Terror*. #4—*Hot to Trot*.

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *A Nightmare on Elm Street 4: The Dream Master*.

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*A Nightmare on Elm Street 4: The Dream Master*. #2—*The Blob*; *Mac and Me*. #3—*Coming to America*. #4—*Who Framed Roger Rabbit*.

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Young Guns*. #2—*Die Hard*. #3—*Hero and the Terror*.

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Midnight Run*. #2—*Die Hard*. #3—*Coming to America*. #4—*Big*. #5—*Murdered to the Mob*. #6—*Who Framed Roger Rabbit*. #7—*Hero and the Terror*; *Young Guns*. #8—*A Nightmare on Elm Street 4: The Dream Master*. #9—*Cocktail*. #10—*A Fish Called Wanda*; *Mac and Me*. #11—*Betrayed*. #12—*Stealing Home*. #13—*Hot to Trot*; *The Blob*.

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BROOKLYN

AREA CODE 718

- 200. ALPINE**—Fifth Ave. at 69th St. (748-4200). #1—Married to the Mob. #2—Young Guns. #3—Stealing Home. #4—A Fish Called Wanda. #5—Who Framed Roger Rabbit. #6—Die Hard. #7—Clean and Sober.
- 203. BROOKLYN HEIGHTS**—Henry St. at Orange St. (596-7070). #1—Through 9/1: Tucker: The Man and His Dream. Beg. 9/2: Eight Men Out. #2—Married to the Mob.
- 204. CANARSIE**—Ave. L at E. 93rd St. (251-0700). #1—Hero and the Terror. #2—A Nightmare on Elm Street 4: The Dream Master. #3—Hot to Trot; Mac and Me.
- 206. COBBLE HILL**—Court St. at Butler St. (596-9113). #1—Betrayed; Who Framed Roger Rabbit; Bull Durham. #2—Mac and Me; A Fish Called Wanda.
- 207. COLISEUM**—Fourth Ave. at 52nd St. (492-7707). #1—Hot to Trot. #2—A Nightmare on Elm Street 4: The Dream Master. #3—Who Framed Roger Rabbit. #4—Hero and the Terror.
- 208. COMMODORE**—Broadway at Rodney St. (384-7259). #1—A Nightmare on Elm Street 4: The Dream Master. #2—Hero and the Terror.
- 209. DUFFIELD**—Duffield St. at Fulton St. (624-3591). #1—Hero and the Terror. #2—Die Hard.
- 210. FORTWAY**—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—A Nightmare on Elm Street 4: The Dream Master. #2—The Big Blue. #3—Midnight Run. #4—Hero and the Terror. #5—Betrayed.
- 211. KENMORE**—Church Ave. nr. Flatbush Ave. (284-5700). #1—Die Hard. #2—Who Framed Roger Rabbit. #3—Coming to America. #4—A Nightmare on Elm Street 4: The Dream Master.
- 213. KINGS PLAZA**—Flatbush Ave. at Ave. U (253-1111). #1—A Fish Called Wanda. #2—Midnight Run. #3—Die Hard. #4—Stealing Home.
- 214. KINGSWAY**—Kings Hwy. at Coney Island Ave. (645-8588). #1—Young Guns. #2—Who Framed Roger Rabbit. #3—A Nightmare on Elm Street 4: The Dream Master. #4—Married to the Mob. #5—Hot to Trot; Cocktail.
- 215. LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K (763-3000). #1—Betrayed. #2—Coming to America.
- 216. LOEWS METROPOLITAN**—Fulton St. at Jay St. (875-4024). #1—Coming to America. #2—A Nightmare on Elm Street 4. #3—A Nightmare on Elm Street 4. #4—Hot to Trot.
- 217. LOEWS ORIENTAL**—86th St. at 18th Ave. (236-5001). #1—Married to the Mob. #2—Betrayed. #3—A Nightmare on Elm Street 4: The Dream Master.
- 218. MARBORO**—Bay Pkwy. at 69th St. (232-4000). #1—Hero and the Terror. #2—Die Hard. #3—Hot to Trot. #4—Young Guns.
- 219. THE MOVIES AT SHEEPSHEAD BAY**—Knapp St. off Belt Pkwy. (615-1700). #1—Die Hard. #2—Midnight Run. #3—Stealing Home. #4—Betrayed. #5—Hero and the Terror. #6—Tucker: The Man and His Dream. #7—Who Framed Roger Rabbit. #8—Young Guns. #9—Clean and Sober.
- 220. OCEANA**—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Hero and the Terror. #2—A Nightmare on Elm Street 4: The Dream Master. #3—The Big Blue. #4—Die Hard. #5—Tucker: The Man and His Dream. #6—Betrayed.
- 221. PLAZA**—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Big. #2—Clean and Sober.
- 222. RIDGEWOOD**—Myrtle Ave. at Putnam Ave. (821-5993). #1—A Nightmare on Elm Street 4: The Dream Master. #2—Die Hard. #3—Hero and the Terror. #4—Who Framed Roger Rabbit. #5—Young Guns.

QUEENS

AREA CODE 718

- 300. ASTORIA**—UA ASTORIA—(545-9470). #1—Die Hard. #2—Stealing Home. #3—A Nightmare on Elm Street 4: The Dream Master. #4—Hero and the Terror. #5—Hot to Trot. #6—Young Guns.
- 301. BAYSIDE**—LOEWS BAY TERRACE—(428-4040). #1—Clean and Sober. #2—A Fish Called Wanda.

- 302. BAYSIDE**—THE MOVIES AT BAYSIDE—(225-7711). #1—Tucker: The Man and His Dream. #2—Betrayed. #3—Midnight Run. #4—Hot to Trot.
- 303. CORONA—PLAZA**—(639-7722). Die Hard; Hero and the Terror.
- 304. DOUGLSTON—MOVIEWORLD**—(423-7200). #1—Married to the Mob. #2—Stealing Home. #3—Die Hard. #4—Hero and the Terror. #5—Midnight Run. #6—Who Framed Roger Rabbit. #7—Young Guns.
- 305. ELMHURST—LOEWS ELMWOOD**—(429-4770). #1—A Nightmare on Elm Street 4. #2—Coming to America. #3—Married to the Mob.
- 306. FLUSHING—UA QUARTET**—(359-6777). #1—A Nightmare on Elm Street 4: The Dream Master. #2—Hero and the Terror. #3—Young Guns. #4—Die Hard.
- 307. FLUSHING—UTOPIA**—(454-2323). #1—Betrayed. #2—A Fish Called Wanda.
- 308. FOREST HILLS—CINEMART**—(261-2244). #1—Midnight Run. #2—Tucker: The Man and His Dream.
- 309. FOREST HILLS—CONTINENTAL**—(544-1020). #1—Who Framed Roger Rabbit. #2—Stealing Home. #3—Die Hard.
- 310. FOREST HILLS—FOREST HILLS**—(261-7866). #1—Clean and Sober. #2—Big.
- 311. FOREST HILLS—LOEWS TRYLON**—(459-8944). A Fish Called Wanda.
- 312. FOREST HILLS—MIDWAY**—(261-8572). #1—Young Guns. #2—Hero and the Terror. #3—Cocktail. #4—Hot to Trot.
- 313. FRESH MEADOWS—CINEMA CITY**—(357-9100). #1—Stealing Home; Cocktail. #2—Betrayed; Hot to Trot. #3—The Big Blue; Young Guns. #4—Mac and Me; Hero and the Terror. #5—Married to the Mob.
- 314. FRESH MEADOWS—MEADOWS**—(454-6800). #1—Who Framed Roger Rabbit. #2—Big. #3—Tucker: The Man and His Dream. #4—Midnight Run. #5—Coming to America. #6—Die Hard. #7—A Nightmare on Elm Street 4: The Dream Master.
- 315. JACKSON HEIGHTS—COLONY**—(478-6777). #1—Young Guns. #2—A Nightmare on Elm Street 4: The Dream Master.
- 316. JACKSON HEIGHTS—JACKSON**—(335-0242). #1—Stealing Home. #2—Betrayed. #3—Die Hard.
- 317. KEW GARDENS HILLS—MAIN STREET**—(268-3636). #1—Tucker: The Man and His Dream. #2—Betrayed. #3—Who Framed Roger Rabbit; A Fish Called Wanda. #4—Big; Eight Men Out.
- 318. OZONE PARK—CROSSBAY**—(848-1738). #1—Die Hard. #2—Who Framed Roger Rabbit. #3—Hot to Trot.
- 320. REGO PARK—DRAKE**—(457-4002). Through 9/1: The Dead Pool. Beg. 9/2: Clean and Sober.
- 322. SUNNYSIDE—CENTER**—(784-3050). #1—Big. #2—Bambi; A Nightmare on Elm Street 4: The Dream Master.

STATEN ISLAND

AREA CODE 718

- 400. ELTINGVILLE—AMBOY**—(356-3800). #1—Married to the Mob. #2—Through 9/1: Mac and Me; Tucker: The Man and His Dream. Beg. 9/2: Eight Men Out.
- 401. NEW DORP—HYLAN**—(351-6601). #1—Betrayed. #2—A Fish Called Wanda.
- 402. NEW DORP—LANE**—(351-2110). Through 9/1: Who Framed Roger Rabbit. Beg. 9/2: Eight Men Out.
- 404. NEW DORP—FOX PLAZA**—(987-6800). #1—Die Hard. #2—A Nightmare on Elm Street 4: The Dream Master.
- 406. TRAVIS—THE MOVIES AT STATEN ISLAND**—(983-9600). #1—Die Hard. #2—Cocktail. #3—Clean and Sober. #4—Young Guns. #5—Hot to Trot. #6—Hero and the Terror; Stealing Home. #7—Coming to America. #8—Midnight Run. #9—Tucker: The Man and His Dream. #10—Big; Who Framed Roger Rabbit.

LONG ISLAND

AREA CODE 516

Nassau County

- 501. BELLMORE—MOVIES**—(783-7200). Through 9/1: Bull Durham; Mac and Me. Beg. 9/2: Midnight Run.

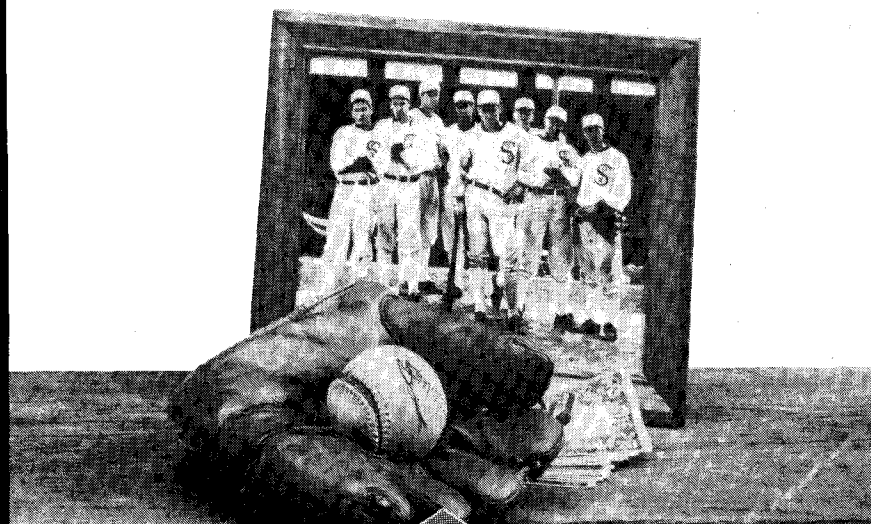
- 502. BETHPAGE—MID-ISLAND**—(796-7500). Who Framed Roger Rabbit.
- 503. EAST MEADOW—MEADOWBROOK**—(731-2423). #1—Stealing Home. #2—Die Hard. #3—Through 9/1: Hero and the Terror. Beg. 9/2: Brave Star. #4—Young Guns.
- 504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—Midnight Run; Bambi. #2—Betrayed; Willow. #3—Cocktail; Big.
- 505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—Die Hard; Bambi. #2—Coming to America. #3—Married to the Mob. #4—A Fish Called Wanda. #5—Who Framed Roger Rabbit. #6—Stealing Home. #7—A Nightmare on Elm Street 4: The Dream Master. #8—Tucker: The Man and His Dream.
- 506. GREAT NECK—SQUIRE**—(466-2020). #1—Midnight Run. #2—Betrayed. #3—Die Hard.
- 507. HEWLETT—HEWLETT**—(791-6768). Cocktail.
- 508. HICKSVILLE—HICKSVILLE**—(931-0749). #1—A Nightmare on Elm Street 4: The Dream Master. #2—Hero and the Terror.
- 509. HICKSVILLE—MID-PLAZA**—(433-2400). #1—Through 9/1: Who Framed Roger Rabbit. Beg. 9/2: Eight Men Out. #2—Tucker: The Man and His Dream. #3—Married to the Mob. #4—Betrayed. #5—Midnight Run; Bambi. #6—Mac and Me; A Fish Called Wanda.
- 510. LAWRENCE—LAWRENCE**—(371-0203). #1—Tucker: The Man and His Dream. #2—Hero and the Terror. #3—A Nightmare on Elm Street 4: The Dream Master.
- 511. LEVITTOWN—LEVITTOWN**—(731-0516). #1—Big; Bambi. #2—Mac and Me; A Nightmare on Elm Street 4: The Dream Master.
- 512. LEVITTOWN—LOEWS NASSAU**—(731-5400). #1—A Fish Called Wanda. #2—Tucker: The Man and His Dream. #3—Midnight Run. #4—Betrayed. #5—Married to the Mob. #6—Cocktail; The Big Blue.
- 513. LONG BEACH—PARK AVENUE**—(432-0576). Through 9/1: Midnight Run; Big Top Pee-Wee. Beg. 9/2: Big.
- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—Married to the Mob. #2—Die Hard. #3—Young Guns. #4—Through 9/1: Big. Beg. 9/2: Eight Men Out.
- 515. MALVERNE—TWIN**—(599-6966). #1—Who Framed Roger Rabbit. #2—Coming to America.
- 516. MANHASSET—MANHASSET**—(627-7887). #1—Stealing Home. #2—Tucker: The Man and His Dream. #3—Cocktail.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—Hero and the Terror. #2—Young Guns. #3—Who Framed Roger Rabbit. #4—Midnight Run; Cocktail. #5—A Fish Called Wanda. #6—Die Hard. #7—Stealing Home. #8—The Big Blue; Coming to America. #9—Hot to Trot.
- 518. MASSAPEQUA—PEQUA**—(799-6464). Tucker: The Man and His Dream.
- 519. MERRICK—MERRICK TWIN**—(546-1270). #1—Midnight Run. #2—A Fish Called Wanda.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—Hot to Trot. #2—Stealing Home.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—Mac and Me; Coming to America. #2—A Fish Called Wanda.
- 523. PORT WASHINGTON—MOVIES**—(944-6200). #1—The New Adventures of Pippi Longstocking. #2—Big Top Pee-Wee. #3—Hot to Trot; Betrayed. #4—Big; Mac and Me. #5—Bambi; Midnight Run.
- 524. ROCKVILLE CENTRE—FANTASY**—(764-8000). #1—Stealing Home. #2—Clean and Sober. #3—Betrayed. #4—Bull Durham. #5—Hot to Trot.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—Midnight Run. #2—Who Framed Roger Rabbit.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—Married to the Mob. #2—The Big Blue; Bull Durham.
- 527. SYOSSET—SYOSSET**—(921-5810). #1—Die Hard. #2—Hot to Trot. #3—Cocktail.
- 528. SYOSSET—UA CINEMA 150**—(364-0700). Stealing Home.
- 530. VALLEY STREAM—SUNRISE**—(825-5700). #1—Die Hard. #2—Married to the Mob. #3—Coming to America. #4—Midnight Run. #5—A Fish Called Wanda. #6—Stealing Home. #7—Hero and the Terror.

- #8—A Nightmare on Elm Street 4: The Dream Master.
 #9—A Nightmare on Elm Street 4: The Dream Master;
 The Big Blue. #10—Betrayed. #11—Mac and Me; Cock-
 tail. #12—The Blob; Tucker: The Man and His Dream.
 #13—Hot to Trot; Big.
- 531. WANTAGH—WANTAGH**—(781-6969). A Nightmare
 on Elm Street 4: The Dream Master.
- 532. WESTBURY—DRIVE-IN**—(334-3400). #1—A
 Nightmare on Elm Street 4: The Dream Master. #2—Die
 Hard. #3—Hero and the Terror.
- 533. VALLEY STREAM—GREEN ACRES**—(561-2100).
 #1—Clean and Sober. #2—Who Framed Roger Rabbit.
 #3—Young Guns. #4—A World Apart. #5—The Last
 Temptation of Christ. #6—The Last Temptation of Christ.
- 534. WESTBURY—WESTBURY**—(333-1911). #1—Boy-
 friends and Girlfriends. #2—A Time to Remember.

Suffolk County

- 600. BABYLON—BABYLON**—(669-3399). #1—Stealing
 Home. #2—A Nightmare on Elm Street 4: The Dream
 Master. #3—Die Hard.
- 601. BABYLON—SOUTH BAY**—(587-7676). #1—Mid-
 night Run. #2—Hero and the Terror. #3—Tucker: The
 Man and His Dream.
- 602. BAY SHORE—CINEMA**—(665-1722). Young Guns.
- 603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-
 4000). #1—Coming to America. #2—Betrayed.
- 604. BAY SHORE—SUNRISE DRIVE-IN**—(665-1111).
 #1—A Nightmare on Elm Street 4: The Dream Master.
 #2—Die Hard.
- 606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—
 Married to the Mob. #2—Die Hard. #3—Cocktail. #4—
 Hero and the Terror. #5—A Fish Called Wanda. #6—A
 Nightmare on Elm Street 4: The Dream Master. #7—
 Tucker: The Man and His Dream; The Big Blue. #8—
 Young Guns; Stealing Home. #9—Midnight Run; Mac
 and Me. #10—Betrayed; Who Framed Roger Rabbit.
 #11—Hot to Trot. #12—The Last Temptation of Christ.
- 608. COMMACK—MULTIPLEX**—(462-6953). #1—Die
 Hard. #2—Young Guns. #3—Mac and Me; Midnight
 Run. #4—A Fish Called Wanda. #5—A Nightmare on
 Elm Street 4: The Dream Master. #6—Bambi; Cocktail.
 #7—Who Framed Roger Rabbit. #8—Tucker: The Man
 and His Dream. #9—Married to the Mob. #10—Hero and
 the Terror. #11—Stealing Home; Coming to America.
 #12—Betrayed; Hot to Trot.
- 610. CORAM—THE MOVIES AT CORAM**—(736-6200).
 #1—Hero and the Terror. #2—A Nightmare on Elm
 Street 4: The Dream Master. #3—Die Hard. #4—Be-
 trayed. #5—Big. #6—Young Guns. #7—Hot to Trot.
 #8—Stealing Home.
- 611. CORAM—PINE**—(698-6442). #1—Coming to Amer-
 ica. #2—Bambi; Cocktail. #3—Midnight Run. #4—
 Who Framed Roger Rabbit.
- 612. EAST HAMPTON—CINEMAS**—(324-0448). #1—Be-
 trayed. #2—Stealing Home. #3—Tucker: The Man and
 His Dream. #4—Married to the Mob. #5—Midnight
 Run.
- 613. ELWOOD—ELWOOD**—(499-7800). #1—Betrayed.
 #2—A Fish Called Wanda.
- 615. GREENPORT—GREENPORT**—(477-0500). Who
 Framed Roger Rabbit.
- 616. HUNTINGTON—SHORE**—(421-5200). #1—Married
 to the Mob. #2—Big. #3—Midnight Run. #4—Stealing
 Home.
- 617. HUNTINGTON STATION—WHITMAN**—(423-1300).
 Tucker: The Man and His Dream.
- 618. ISLIP—ISLIP**—(581-5200). #1—Tucker: The Man
 and His Dream. #2—A Fish Called Wanda. #3—Steal-
 ing Home.
- 619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550).
 The Last Temptation of Christ.
- 620. LINDENHURST—LINDENHURST**—(888-5400).
 Through 9/1: Big Top Pee-Wee; The Dead Pool. Beg.
 9/2: Bull Durham.
- 621. MATTITUCK—MATTITUCK**—(298-4405). #1—
 Bambi; Betrayed. #2—Tucker: The Man and His Dream;
 Hot to Trot. #3—The Big Blue; Mac and Me. #4—Mid-
 night Run; Big. #5—A Fish Called Wanda; A Nightmare
 on Elm Street 4: The Dream Master. #6—Cocktail; Steal-
 ing Home.
- 623. NORTHPORT—NORTHPORT**—(261-8600).
 Through 9/1: Big Top Pee-Wee; The Dead Pool. Beg.
 9/2: Bull Durham.

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MOVIES

- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—Young Guns. #2—Through 9/1: Big Beg. 9/2: Freeway. #3—Cocktail; The Big Blue. #4—Die Hard. #5—Stealing Home. #6—A Fish Called Wanda. #7—Betrayed. #8—Hot to Trot. #9—Through 9/1: Hero and the Terror. Beg. 9/2: Eight Men Out. #10—Midnight Run. #11—Who Framed Roger Rabbit. #12—Tucker: The Man and His Dream. #13—A Nightmare on Elm Street 4: The Dream Master.
- 627. PORT JEFFERSON—MINI EAST**—(928-6555). Midnight Run. **WEST**—Stealing Home.
- 628. ROCKY POINT—DRIVE-IN**—(744-8900) Hot to Trot.
- 630. SAG HARBOR—SAG HARBOR**—(725-0010). Through 9/1: Babette's Feast. Beg. 9/2: A Handful of Dust.
- 631. SAYVILLE—SAYVILLE**—(589-0232). #1—Die Hard. #2—Betrayed. #3—A Fish Called Wanda.
- 633. SMITHTOWN—SMITHTOWN**—(265-1551). Die Hard.
- 634. SOUTHAMPTON—SOUTHAMPTON**—(283-1300). #1—A Fish Called Wanda. #2—The Big Blue; Midnight Run. #3—Through 9/1: Young Guns. Beg. 9/2: Eight Men Out. #4—Hero and the Terror. #5—Hot to Trot.
- 635. STONY BROOK—LOEWS**—(751-2300). #1—Tucker: The Man and His Dream. #2—Betrayed. #3—A Fish Called Wanda.
- 636. WEST ISLIP—TWIN**—(669-2626). #1—Hot to Trot. #2—Who Framed Roger Rabbit; Cocktail.
- 637. SHIRLEY—DRIVE-IN**—(281-5444) Hero and the Terror.
- 638. WESTHAMPTON—HAMPTON ARTS**—(288-2600). #1—Betrayed. #2—Married to the Mob.
- 639. WESTHAMPTON—WESTHAMPTON**—(288-1500). Die Hard.

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(234-7300). #1—A Fish Called Wanda. #2—Betrayed.
- 702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—Stealing Home. #2—Married to the Mob. #3—Through 9/1: Tucker: The Man and His Dream. Beg. 9/2: Eight Men Out.
- 703. GREENBURGH—CINEMA 100**—(946-4680). #1—Betrayed. #2—Married to the Mob.
- 704. HARRISON—CINEMA**—(835-5952). Program Unavailable.
- 705. HARTSDALE—CINEMA**—(428-2200). #1—A Nightmare on Elm Street 4: The Dream Master. #2—Midnight Run; Bambi. #3—Stealing Home. #4—Die Hard.
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—Married to the Mob. #2—A Fish Called Wanda. #3—A Nightmare on Elm Street 4: The Dream Master. #4—Hero and the Terror. #5—Young Guns. #6—Midnight Run. #7—Die Hard. #8—Betrayed. #9—Stealing Home. #10—Tucker: The Man and His Dream.
- 707. LARCHMONT—PLAYHOUSE**—(834-3001). Stealing Home.
- 708. MAMARONECK—PLAYHOUSE**—(698-2200). #1—Clean and Sober. #2—Die Hard. #3—Hero and the Terror. #4—Big.
- 709. MOUNT KISCO—MOUNT KISCO**—(666-6900). #1—Midnight Run. #2—Tucker: The Man and His Dream. #3—Married to the Mob. #4—Through 9/1: Big Beg. 9/2: Eight Men Out. #5—Stealing Home; Bambi.
- 711. NEW ROCHELLE—PROCTORS**—(632-1100). #1—Hero and the Terror. #2—A Nightmare on Elm Street 4: The Dream Master.
- 714. PEEKSKILL—BEACH**—(737-6262). #1—Stealing Home. #2—Mac and Me; Coming to America. #3—Betrayed. #4—Die Hard.
- 715. PEEKSKILL—WESTCHESTER MALL**—(528-8822). #1—A Nightmare on Elm Street 4: The Dream Master. #2—Tucker: The Man and His Dream. #3—Young Guns. #4—Hot to Trot.
- 716. PELHAM—PICTURE HOUSE**—(738-3160). Who Framed Roger Rabbit.
- 718. RYE—RYE RIDGE**—(939-8177). #1—Tucker: The Man and His Dream. #2—A Fish Called Wanda.

- 719. SCARSDALE—FINE ARTS**—(723-6699). A World Apart.
- 720. SCARSDALE—PLAZA**—(725-0078). Big.
- 721. WHITE PLAINS—GALLERIA**—(997-8198). #1—Tucker: The Man and His Dream. #2—Hot to Trot.
- 722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—Cocktail. #2—Betrayed. #3—Young Guns. #4—A Fish Called Wanda.
- 723. YONKERS—MOVIELAND**—(793-0002). #1—Die Hard. #2—Clean and Sober. #3—Coming to America. #4—A Nightmare on Elm Street 4: The Dream Master. #5—Who Framed Roger Rabbit. #6—Midnight Run.
- 724. YONKERS—NEW BROADWAY**—(423-0515). #1—Hot to Trot. #2—A Nightmare on Elm Street 4: The Dream Master. #3—Hero and the Terror.
- 725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-0220). #1—Big. #2—Who Framed Roger Rabbit. #3—Stealing Home. #4—Die Hard. #5—Hero and the Terror. #6—Midnight Run. #7—A Fish Called Wanda.
- 726. YORKTOWN HEIGHTS—TRIANGLE**—(245-8850). #1—Coming to America. #2—Cocktail.

Rockland County

- 752. NANUET—MALL**—(623-6336). Babette's Feast.
- 753. NANUET—MOVIES**—(623-0211). #1—A Fish Called Wanda. #2—Married to the Mob. #3—The Big Blue; Bull Durham. #4—Cocktail. #5—Hot to Trot.
- 755. NEW CITY—TOWN**—(634-5100). #1—Tucker: The Man and His Dream. #2—Betrayed.
- 756. NEW CITY—UA CINEMA 304**—(634-8200). #1—A Nightmare on Elm Street 4: The Dream Master. #2—Stealing Home.
- 757. NYACK—CINEMA EAST**—(358-6631). Clean and Sober.
- 758. ORANBURG—303 DRIVE-IN**—(359-2021). Die Hard.
- 759. PEARL RIVER—CENTRAL**—(735-2530). #1—Stealing Home. #2—Married to the Mob.
- 760. PEARL RIVER—PEARL RIVER**—(735-6500). Hero and the Terror.
- 761. SPRING VALLEY—CINEMA 45**—(352-1445). Hot to Trot.
- 762. SPRING VALLEY—PIX**—(425-6902). #1—Tucker: The Man and His Dream. #2—A Fish Called Wanda.
- 763. STONY POINT—9 W**—(942-0303). Cocktail.
- 764. SUFFERN—LAFAYETTE**—(357-6030). Big.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD—FINE ARTS**—(775-0070). #1—Program Unavailable. #2—Midnight Run.
- 801. DANBURY—CINE**—(743-2200). #1—Tucker: The Man and His Dream. #2—Betrayed. #3—A Fish Called Wanda.
- 802. DANBURY—CINEMA**—(748-2923). #1—Who Framed Roger Rabbit. #2—Stealing Home.
- 803. DANBURY—PALACE**—(748-7496). #1—Die Hard. #2—A Nightmare on Elm Street 4: The Dream Master. #3—Hot to Trot.
- 805. FAIRFIELD—COMMUNITY**—(255-6555). #1—Who Framed Roger Rabbit. #2—Program Unavailable.
- 806. FAIRFIELD—COUNTY**—(334-1411). Die Hard.
- 807. GREENWICH—CINEMA**—(869-6030). #1—Midnight Run. #2—Bull Durham.
- 808. GREENWICH—PLAZA**—(869-4030). #1—Who Framed Roger Rabbit; Cocktail. #2—Clean and Sober; A Fish Called Wanda.
- 809. NEW CANAAN—PLAYHOUSE**—(966-0600). #1—Big. #2—Stealing Home.
- 810. NORWALK—CINEMA**—(838-4504). #1—Program Unavailable. #2—Midnight Run.
- 811. NORWALK—NORWALK**—(866-9202). Bull Durham; Bambi.
- 812. RIDGEFIELD—CINEMA**—(438-3338). Big.
- 813. SOUTH NORWALK—SONO**—(866-9202). Through 9/1: da. 9/2-6: White Mischief.

MOVIES

- 814. SPRINGDALE—STATE**—(325-0250). *Bull Durham; The Great Outdoors.*
- 815. STAMFORD—AVON**—(324-9205). #1—*Coming to America; Young Guns.* #2—*A Nightmare on Elm Street 4: The Dream Master.*
- 816. STAMFORD—CINEMA**—(324-3100). #1—*Stealing Home.* #2—*Betrayed.* #3—*Die Hard.*
- 817. STAMFORD—RIDGEWAY**—(323-5000). #1—*Tucker: The Man and His Dream.* #2—*Big.*
- 818. STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—*Hero and the Terror.* #2—*Hot to Trot.* #3—*Die Hard.* #4—*Young Guns.* #5—*Who Framed Roger Rabbit.* #6—*A Nightmare on Elm Street 4: The Dream Master.*
- 819. TRUMBULL—TRANS-LUX**—(374-0462). #1—*Cocktail.* #2—*Tucker: The Man and His Dream.* #3—*Stealing Home.*
- 820. WESTPORT—FINE ARTS**—(227-3324). #1—*Big.* #2—*Program Unavailable.* #3—(227-9619). *A Fish Called Wanda.* #4—(226-6666). *Who Framed Roger Rabbit.*
- 821. WESTPORT—POST**—(227-0500). *Coming to America.*
- 822. WILTON—CINEMA**—(762-5678). *Die Hard.*

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN**—(997-6873). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Hot to Trot.* #3—*Mac and Me; Die Hard.*
- 901. JERSEY CITY—HUDSON PLAZA**—(433-1100). #1—*Stealing Home.* #2—*Die Hard.*
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—*Coming to America.* #2—*Hero and the Terror.* #3—*A Fish Called Wanda.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Die Hard.* #6—*Who Framed Roger Rabbit.* #7—*Hot to Trot.* #8—*Cocktail.* #9—*Midnight Run; Mac and Me.*
- 903. JERSEY CITY—STATE**—(653-5200). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Hero and the Terror.* #3—*Hot to Trot.* #4—*Coming to America.*
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—*Midnight Run; Bambi.* #2—*Hero and the Terror.* #3—*A Fish Called Wanda.* #4—*Betrayed.* #5—*Cocktail.* #6—*Stealing Home.* #7—*Young Guns.* #8—*Hot to Trot.*
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Married to the Mob.* #4—*Who Framed Roger Rabbit.* #5—*Die Hard.* #6—*Tucker: The Man and His Dream.*
- 906. WEST NEW YORK—MAYFAIR**—(865-2010). *Cocktail; Bambi.*

Essex County

- 910. BLOOMFIELD—CENTER**—(748-7900). *Stealing Home.*
- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.*
- 912. CEDAR GROVE—CINEMA 23**—(239-1462). *Hero and the Terror.*
- 913. IRVINGTON—CASTLE**—(372-9324). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master; Critters.*
- 914. LIVINGSTON—COLONY**—(992-0800). *A Fish Called Wanda.*
- 915. MAPLEWOOD—MAPLEWOOD**—(763-3100). *Die Hard.*
- 916. MILLBURN—MILLBURN**—(376-0800). #1—*Midnight Run.* #2—*Married to the Mob.*
- 917. MONTCLAIR—CLARIDGE**—(746-5564). #1—*Midnight Run.* #2—*Who Framed Roger Rabbit.* #3—*A Fish Called Wanda.*
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—*The Big Blue.* #2—*Hot to Trot.* #3—*Betrayed; Bambi.*
- 919. NUTLEY—FRANKLIN**—(667-1777). #1—*Betrayed; A Fish Called Wanda.* #2—*Big.*

- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—*Stealing Home.* #2—*Die Hard.* #3—*Young Guns.*
- 921. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—*Clean and Sober.* #2—*Big.* #3—*Coming to America.*

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). *The New Adventures of Pippi Longstocking; Big; Coming to America.*
- 931. CRANFORD—CRANFORD**—(276-9120). #1—*Midnight Run.* #2—*A Fish Called Wanda.*
- 932. ELIZABETH—ELMORA**—(352-3483). *Hot to Trot.*
- 933. LINDEN—QUAD**—(925-9787). #1—*Die Hard.* #2—*A Nightmare on Elm Street 4: The Dream Master; Coming to America.* #3—*Betrayed; Mac and Me.* #4—*The New Adventures of Pippi Longstocking; Bambi.*
- 935. UNION—LOST PICTURE SHOW**—(964-4497). *Boysfriends and Girlfriends.*
- 936. UNION—UNION**—(686-4373). #1—*Hero and the Terror.* #2—*A Nightmare on Elm Street 4: The Dream Master.*
- 937. WESTFIELD—RIALTO**—(232-1288). #1—*Stealing Home.* #2—*Big.* #3—*Who Framed Roger Rabbit.*
- 938. WESTFIELD—TWIN**—(654-4720). #1—*Married to the Mob.* #2—*Betrayed.*

Bergen County

- 950. BERGENFIELD—TWIN**—(385-1600). #1—*Stealing Home.* #2—*A Nightmare on Elm Street 4: The Dream Master.*
- 951. CLOSTER—CLOSTER**—(768-8800). *Married to the Mob.*
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—*Married to the Mob.* #2—*Betrayed.* #3—*A Fish Called Wanda.* #4—*Tucker: The Man and His Dream.*
- 953. EMERSON—TOWN**—(261-1000). #1—*Tucker: The Man and His Dream.* #2—*Betrayed.*
- 954. FAIR LAWN—HYWAY**—(796-1717). #1—*Die Hard.* #2—*Tucker: The Man and His Dream.*
- 955. FAIRVIEW—TWIN**—(941-2424). #1—*Program Unavailable.* #2—*Program Unavailable.*
- 956. FORT LEE—LINWOOD**—(944-6900). #1—*Stealing Home.* #2—*Clean and Sober.*
- 958. OAKLAND—TWIN**—(337-4478). #1—*Clean and Sober.* #2—*Stealing Home; Bambi.*
- 959. PARAMUS—CINEMA 35**—(845-5070). *A Nightmare on Elm Street 4: The Dream Master.*
- 961. PARAMUS—BERGEN MALL**—(845-4449). *The Big Blue; Hero and the Terror.*
- 962. PARAMUS—ROUTE 4**—(487-7909). #1—*Die Hard.* #2—*Tucker: The Man and His Dream.* #3—*A Fish Called Wanda.* #4—*Married to the Mob.* #5—*Who Framed Roger Rabbit.* #6—*Cocktail.* #7—*Midnight Run.* #8—*Young Guns.* #9—*Coming to America.* #10—*Stealing Home.*
- 963. PARAMUS—ROUTE 17**—(843-3830). #1—*Hot to Trot.* #2—*Big.* #3—*The Last Temptation of Christ.*
- 964. RAMSEY—CINEMA**—(825-2090). *A Fish Called Wanda.*
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). *Coming to America.*
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—*Tucker: The Man and His Dream.* #2—*Die Hard.* #3—*The Big Blue; Cocktail.* #4—*Hot to Trot.*
- 968. RUTHERFORD—WILLIAMS**—(933-3700). #1—*Who Framed Roger Rabbit.* #2—*Hot to Trot.*
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—*Betrayed.* #2—*Hero and the Terror; The New Adventures of Pippi Longstocking.* #3—*Big; Mac and Me.*
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—*Midnight Run.* #2—*A Fish Called Wanda.* #3—*Die Hard.* #4—*Betrayed.*
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-2221). #1—*Married to the Mob.* #2—*A Fish Called Wanda; Bambi.* #3—*Midnight Run; The New Adventures of Pippi Longstocking.*
- 972. WESTWOOD—PASCACK**—(664-3200). #1—*Hot to Trot.* #2—*Stealing Home.* #3—*Hero and the Terror.* #4—*Who Framed Roger Rabbit.*



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- ★ ★ Bryan Miller, The New York Times, April 11, 1986
★ ★ Bryan Miller, The New York Times, April 29, 1988
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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be suitable for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

ALICE—(1 hr. 24 min.; 1988) A combination of live action and animation in a retelling of Lewis Carroll's *Alice in Wonderland*. With Kristyna Kohoutova. Animated by Bedrich Glaser. Dir. Jan Svankmajer. 11

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943-1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien, is a mama's boy, a proud, intelligent child who bristles when a new boy with intelligence equal to his own, Bonnet, enters his class. Bonnet, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather somber, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. 43

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties. The women are infuriatingly serene; we see them as unaware of how self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and subversively funny—a witty fable about the power of art and the power of philistine innocence. (3/7/88) G. 82, 630, 752

BANDITS—(1 hr. 38 min.; 1988) In French, Eng. subtitles. When his wife is killed in a clumsy robbery, a bandit of the Paris underworld hides his daughter in a remote Swiss boarding school and embarks on an odyssey of revenge. With Jean Yanne, Marie-Sophie L., and Patrick Bruel. Screenplay by Claude LeLouché and Pierre Uytterhoeven. Dir. LeLouché. 50

THE BEER DRINKER'S GUIDE TO FITNESS AND FILMMAKING—(1 hr. 40 min.; 1988) A whimsical look at the independent filmmaking attempts of a New York man, and the affects of his desired career upon his family. Written and directed by Fred G. Sullivan. PG. 4

BETRAYED—(1 hr. 57 min.; 1988) Reviewed in this issue. R. 7, 34, 60, 66, 85, 101, 112, 206, 210, 215, 217, 219, 220, 302, 313, 316, 317, 401, 504, 506, 509, 512, 523, 524, 530, 603, 606, 608, 610, 612, 613, 621, 625, 631, 635, 638, 700, 703, 706, 722, 755, 801, 816, 904, 918, 919, 933, 938, 952, 953, 969, 970

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving, calculating company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins, wearing a black felt cocktail dress, tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. With expert supporting performances by Robert Loggia and John Heard. (6/13/88) PG. 10, 37, 48, 84, 102, 112, 221, 310, 314, 322, 504, 513, 530, 610, 616, 621, 625, 708, 709, 720, 724, 764, 809, 812, 817, 820, 919, 921, 937, 963

THE BIG BLUE—(1 hr. 59 min.; 1988) A man obsessed with the outlawed sport of free-diving—diving without the use of oxygen tanks—must choose between his love of the ocean and the woman who loves him. With Jean-Marc Barr and Rosanna Arquette. Screenplay by Jim Neu. Dir. Andrew Horn. PG. 20, 35, 44, 81, 85, 210, 220, 313, 512, 517, 526, 530, 606, 621, 625, 634, 753, 918, 961, 967

BIG TOP PEE-WEE—(1 hr. 30 min.; 1988) Pee-Wee's back as a farmer who falls in love with the star of a traveling circus. With Pee-Wee Herman, Kris Kristofferson, and Susan Tyrrell. Screenplay by Paul Reubens and George McGrath. Dir. Randal Kleiser. PG. 513, 523, 620, 623

THE BLOB—(1 hr. 38 min.; 1988) A remake of the 1958 space invader story about a malignant life form that lands in a rural American town. With Shawnee Smith, Donovan Leitch, and Kevin Dillon. Screenplay by Chuck Russell and Frank Darabont. Dir. Russell. R. 33, 108, 112, 530

★ **BOYFRIENDS AND GIRLFRIENDS**—(1 hr. 42 min.; 1988) In French, Eng. subtitles. Eric Rohmer's made still another lovely comedy about his obsession—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. There are two women, the slender, swarthy beautiful Léa (Sophie Renoir) and the proud, lonely Blanche (Emmanuelle Chaulet). Each becomes attracted to a man the other fancies, and Rohmer asks the question: Can one poach on a friend's territory in the name of love? Much talk and analysis, all of it interesting and some of it passionate. With François-

Eric Gendron as Alexandre, a good looking but shallow flirt, and Eric Viellard as Fabien, a boy with the makings of an ideal husband. (7/25/88) PG. 81, 534, 935

★ **BULL DURHAM**—(1 hr. 55 min.; 1988) An exuberant tall-tale of a movie, about sex and baseball, written and directed by Ron Shelton. Susan Sarandon plays the loquacious, poetry-quoting Annie, who each year selects a young man from the Durham Bulls—a minor league team—as her lover of the season. Annie then teaches the young man—this year it's "Nuke" LaLoosh, a gangly young pitcher (Tim Robbins)—about love and baseball, both of which she understands with an authentic insider's knowledge. Crash Davis, Kevin Costner, a long-time minor league catcher, also takes Nuke in hand, and between the two of them they turn him into a man. Eventually Crash drifts toward Annie. The movie has the rhapsodic quality of a story recounted during a rain delay; it offers a nostalgic poetry of the game that is lovely and pure. (6/20/88) R. 4, 8, 84, 206, 501, 524, 526, 620, 623, 753, 807, 811, 814

CLEAN AND SOBER—(2 hr. 5 min.; 1988) Michael Keaton gives a definitive performance as a cokehead whose high has calcified into arrogance. The movie is TV-drama stuff about overcoming weakness—it's unexciting and visually dead—but Keaton, as the selfish, cocky hipster (a Philadelphia real-estate salesman), never loses his edge. Because he doesn't go weepy, yearning for redemption, you can watch his story without being humiliated by the squareness of it. With Morgan Freeman (wasted) as a counselor in the detox center and Kathy Baker, whose face is worn by experience, as the masochistic girl Keaton meets there. Written (without sermons) by Tod Carroll. Directed by Glenn Gordon Caron. (8/22/88) R. 7, 30, 61, 85, 200, 219, 221, 301, 310, 320, 406, 524, 533, 708, 723, 757, 808, 921, 956, 958

COCKTAIL—(1 hr. 30 min.; 1988) The richest, ripest piece of cheese to come out of Hollywood since the John Travolta laughier, *Perfect*. Tom Cruise plays an ambitious but undefined young man from Queens who falls under the tutelage of cynical Bryan Brown—a "star" bartender at an East Side watering hole—and learns to flip ice cubes into a glass held behind his back and stand on the bar and recite poetry. When Brown takes a girl away from him, Cruise, disillusioned, heads for Jamaica, where he pours drinks under a thatched roof and falls for Elisabeth Shue, who, in her bathing suit, looks as fresh and abundant as Esther Williams emerging from MGM foam. He betrays Elisabeth, however, and heads back to New York with a slinky fashion honchess, Lisa Banes, who shows that she's a bad egg by kneeling down by his bed and sinking her teeth into his crotch. Will Cruise recover his self-esteem and go back to independent, loving Elisabeth Shue? And if he does, will she marry a mere corkscrew-twirler? What we have here, in other words, is a serious examination of the spiritual crisis of a young bartender—the kind of slick, corrupt package that inveighs against "selling out." Don't go if you are thirsty. Written by Heywood Gould, an adaptation of his novel. Directed by the Australian Roger Donaldson, who used to work for a living. (8/8/88) R. 20, 36, 51, 83, 101, 112, 214, 312, 313, 406, 504, 507, 512, 516, 517, 527, 530, 606, 608, 611, 621, 625, 636, 722, 725, 753, 763, 808, 819, 902, 904, 906, 962, 967

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley) we don't get any of the giddy pleasures of royal

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romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic, though he gets to play (in disguise) some of the minor characters. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. 11, 33, 67, 90, 91, 100, 101, 101, 108, 112, 211, 215, 216, 305, 314, 406, 505, 601, 517, 521, 530, 603, 608, 611, 714, 723, 725, 815, 821, 902, 903, 905, 911, 913, 921, 930, 933, 962, 966

CROSSING DELANCY—(1 hr. 36 min.; 1988) A comedy about a single Jewish woman living in New York whose matchmaking grandmother fixes her up with a Lower East Side pickle-maker. With Amy Irving and Peter Riegert. Screenplay by Susan Sandler. Dir. Joan Micklin Silver. PG. 49

THE DEAD POOL—(1 hr. 50 min.; 1988) Perfunctory Dirty Harry movie. Clint Eastwood doesn't bring pent-up rage to the role anymore—he kills the usual scum dispassionately, as if he were disposing of a sewage problem. The story makes a few jokes about the egocentricity of film people and the callousness of TV news people. Only Harry has true feeling. With Liam Neeson and Patricia Clarkson. Dir. Buddy Van Horn. (7/25/88) R. 37, 320, 620, 623

THE DECEIVERS—(1 hr. 52 min.; 1988) A young British officer stationed in 19th-century India investigates the existence of a mystical sect of criminals who strangle wealthy travelers. With Pierce Brosnan, Shashi Kapoor, and Helena Michell. Screenplay by Michael Hirst. Dir. Nicholas Meyer. PG-13. 44

DIE HARD—(2 hr. 7 min.; 1988) Trash, but extremely exciting—perhaps the most entertaining action film since *The Terminator*. A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains \$650 million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans, picking them off in twos and threes. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund*, who is a culture snob and sadist and hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the buildings—the air shafts, the roof, the maze-like unfinished floors. Bloody but great fun. With Alexander Godunov and, as the office sleaze, Hart Bochner. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. 7, 22, 33, 53, 66, 89, 90, 100, 106, 111, 112, 200, 209, 211, 213, 218, 219, 220, 222, 300, 303, 304, 306, 309, 314, 316, 318, 404, 406, 503, 505, 506, 514, 517, 527, 530, 532, 600, 604, 606, 608, 610, 625, 631, 633, 639, 705, 706, 714, 723, 724, 758, 803, 806, 816, 818, 822, 900, 901, 902, 905, 915, 920, 933, 954, 962, 967, 970

EIGHT MEN OUT—(1 hr. 44 min.; 1988) The story of the scandalous 1919 Chicago White Sox ball team that conspired with notorious gamblers to throw the World Series. With John Cusack, Christopher Lloyd, and Charlie Sheen. Written and directed by John Sayles. PG. 26, 40, 64, 80, 203, 317, 400, 402, 509, 514, 625, 634, 702, 709

A FISH CALLED WANDA—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London some valuable gems are heisted by an extremely peculiar gang of thieves: Tom George (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy-type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, now 78, once made a British comedy classic—*The Lavender Hill Mob* (1951)—in comparison to which *Wanda* is ruffian slapstick. But Crichton, working with John Cleese's script, frees the actors to have a good time. Cleese, as a henpecked husband, gives a straighter, more romantic and sexual performance than he did in a similar role in the TV series *Fawlty Towers*. Curtis and Kline caper amusingly but the British are generally more skilled—especially Maria Aitken as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. (7/18/88) 24,

64, 80, 112, 200, 206, 213, 301, 307, 311, 317, 401, 505, 509, 512, 517, 519, 521, 530, 606, 608, 613, 618, 621, 625, 631, 634, 635, 700, 706, 718, 722, 724, 753, 762, 801, 808, 820, 902, 904, 914, 917, 919, 931, 952, 962, 964, 970, 971

A HANDFUL OF DUST—(1 hr. 57 min.; 1988) Lavish but muffled adaptation of Evelyn Waugh's masterly 1934 novel. Charles Sturridge, the director (earlier he did *Brideshead Revisited* for television), doesn't seem to have realized that Waugh was a satirist. He treats this savage story of the disintegration of an upper-class marriage very blandly. James Wilby, as Tony Last, Waugh's noble but dim country-gentleman hero, has a lost look in his eyes that can be touching, but Wilby makes too great a demand on our tolerance. Kristin Scott Thomas as his straying wife Brenda has an enchanting smile but she is too gentle. Sturridge has retreated into false respect for nastily conceived characters—he turns Evelyn Waugh into a humanist. The result is that certain bizarre happenings and remarks in the movie seem at odds with the somberly luxurious tone. Waugh's vicious wit winds up wrecking the complacent surface. With Rupert Graves as Brenda's insipid society lover, Anjelica Huston as a blunt American aviatrix, and Alec Guinness as the sinister madman who forces Tony to read Dickens to him deep in the Brazilian jungle. (7/18/88) PG. 11, 45, 630

HERO AND THE TERROR—(1 hr. 36 min.; 1988) A detective, haunted by nightmares of his successful capture of a psychopathic killer, must face these demons when the killer escapes from prison. With Chuck Norris and Brynn Thayers. Screenplay by Dennis Syryack and Michael Blodgett. R. 33, 60, 90, 92, 100, 103, 106, 111, 112, 204, 207, 208, 209, 210, 218, 219, 220, 222, 300, 303, 304, 306, 312, 313, 406, 503, 508, 510, 517, 530, 532, 601, 606, 608, 610, 625, 634, 637, 706, 708, 711, 724, 724, 760, 818, 902, 903, 904, 912, 936, 961, 969, 972

HOT TO TROT—(1 hr. 23 min.; 1988) The talking horse is back; this time his name is Don and he advises his stockbroker friend in everything from love to current market conditions. With Bob Goldthwait, Dabney Coleman, and the voice of John Candy. Screenplay by Stephen Neigher, Hugo Gilbert, and Charlie Peters. Dir. Michael Dinner. PG. 6, 8, 33, 42, 87, 90, 106, 112, 204, 207, 214, 216, 218, 300, 302, 312, 313, 318, 406, 517, 520, 523, 524, 527, 530, 606, 608, 610, 621, 625, 628, 634, 636, 715, 721, 724, 753, 761, 803, 818, 900, 902, 903, 904, 918, 932, 963, 967, 968, 972

★ THE LAST TEMPTATION OF CHRIST—(2 hr. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must will his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a too contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, many confused tribes, stranded and awaiting the Word. African, Arabic, and Hebrew rhythms all show up in Peter Gabriels's vibrant score. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey, wearing thick, dark tresses and tattoos as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. 41, 533, 533, 606, 619, 963

MAC AND ME—(1 hr. 39 min.; 1988) The story of a special friendship between a wheelchair-bound young boy and an impish alien that has been kidnapped and brought to this planet. With Jade Cauley, Christine Ebersole, and Jonathan Ward. Written by Stewart Raffill and Steve Feke. Dir. Raffill. PG. 40, 108, 112, 204, 206, 313, 400, 501, 509, 511, 521, 523, 530, 606, 608, 621, 714, 900, 902, 933, 969

THE MAN WHO MISTOOK HIS WIFE FOR A HAT—(1 hr. 15 min.; 1987) Based on Oliver Sacks's best-selling book, this is the tale of Dr. P., a talented singer who contracts a bizarre neurological ailment that leaves him unable to distinguish objects or people.

With Oliver Sacks and John Tighe.

Directed by Christopher Rawlence. 1

★ MARRIED TO THE MOB—(1 hr. 43 min.; 1988) Wrapped tightly in awful clothes, and topped with a mound of frizzed Roman curls, Michelle Pfeiffer is the Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture—a riot of marbledized, hijacked kitsch. Tired of blood money, Angela wants out. When her slick Mafia hitman husband (Alec Baldwin) is "iced"—murdered—by the Mafia boss Tony "the Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge, like Harold Lloyd trying to rescue a girl. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. With Mercedes Ruehl as Tony's wife Connie, who, weighed down with heavy hair and enough jewelry to padlock a fullback, is a suburban Medea on the warpath—a true blood wife. (8/15/88) R. 24, 36, 62, 85, 112, 200, 203, 214, 217, 304, 305, 313, 400, 505, 509, 512, 514, 526, 530, 606, 608, 612, 616, 638, 702, 703, 706, 709, 753, 759, 905, 916, 938, 951, 952, 962, 971

MIDNIGHT RUN—(2 hr. 8 min.; 1988) Martin Brest, the director of *Beverly Hills Cop*, has a talent for affectionate relations among men (women seem hardly to exist for him). Here he works out a delicate cross pattern of aggression and kindness between Charles Grodin, a Mafia accountant who has ripped off \$15 million from the mob and then jumped bail, and Robert De Niro, a tough, sour ex-cop who has become a bounty hunter and who wants to turn Grodin in and collect a large reward. Grodin's accountant, a bourgeois fusspot and a bit of a yenta, envelopes the hard-nosed De Niro in goodness and concern; he seduces him with kindness. The two men, different as they are, both turn out to be honorable (hardly a surprise). Brest's instincts are at work with the movie's genre conventions. A road movie and a bumbling comedy of violence, *Midnight Run* goes on much too long for what it has to say. George Gallo's script, however, is profane and entertainingly loquacious. With bushy-browed Dennis Farina as a Chicago Mr. Big, Joe Pantoliano as a scummy bailbondsman, and John Ashton as a rival bounty hunter. (8/1/88) 10, 20, 31, 52, 89, 112, 210, 213, 219, 302, 304, 308, 314, 406, 501, 504, 506, 509, 512, 513, 517, 519, 523, 524, 530, 601, 606, 608, 611, 612, 616, 621, 625, 627, 634, 705, 706, 709, 723, 724, 800, 807, 810, 902, 904, 916, 917, 931, 962, 970, 971

MR. NORTH—(1 hr. 32 min.; 1988) The comical story of a whimsical but down-on-his-luck young man who runs afoul of the rich residents of a wealthy New England town. With Anthony Edwards, Robert Mitchum, and Harry Dean Stanton. Dir. Danny Huston. PG. 63

THE NEW ADVENTURES OF PIPPI LONGSTOCKING—(1 hr. 40 min.; 1988) After Pippi loses her father in a shipwreck, she settles down into a deserted house with her pet horse and monkey. With Tami Erin and Eileen Brennan. Written and directed by Ken Annakin. G. 523, 930, 933, 969, 971

A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER—(1 hr. 33 min.; 1988) The return of Freddy, the razor-gloved madman. With Robert Englund. Written by William Kotzwinkle. Dir. Renny Harlin. R. 3, 20, 26, 32, 67, 85, 90, 91, 92, 103, 104, 107, 108, 112, 204, 207, 208, 210, 211, 214, 216, 216, 217, 220, 222, 300, 305, 306, 314, 315, 322, 404, 505, 508, 510, 511, 530, 530, 531, 532, 600, 604, 606, 608, 610, 621, 625, 705, 706, 711, 715, 723, 724, 756, 803, 815, 818, 900, 902, 903, 905, 911, 913, 933, 936, 950, 959

PASCALI'S ISLAND—(1 hr. 41 min.; 1988) High-toned, philosophically morose version of the kind of "international intrigue" that Warner Bros. made much more entertainingly 45 years ago on the wildly inauthentic backlots of Burbank. Ben Kingsley is the perfect gentleman Pascali, a seedy Turk who lives on a Greek island in 1908 and sends back reports to the sultan in Istanbul regarding the activities of the sultan's subjects (rebellious Greeks, foreign visitors). Though he is regularly paid, Pascali has received no acknowledgement of his work in twenty years. For all he knows, the reports are unread. He falls in with two

ambiguous Europeans—a wandering Englishman (Charles Dance), who calls himself an archaeologist and who may or may not be a swindler redeemed by his love of art, and a beautiful painter (Helen Mirren), who may or may not believe in Greek independence. After many cryptic and punctilious scenes, much sun-setting-on-the-empire wistfulness, the movie comes to a suitably absurd conclusion. Kingsley is fine, but Pascali is too abstract a figure of futility to mean much. From a novel by Barry Unsworth. Directed by James Dearden. Shot on the islands of Rhodes and Simi. PG-13. (8/15/88) 55

ROCKET GIBRALTAR—(1 hr. 40 min.; 1988) When Levi Rockwell, a retired poet, professor, comic, and black-listed writer turns 77, his family decides to throw him a surprise party, but the biggest surprises are the family secrets revealed at the party. With Burt Lancaster, Suzy Amis, and Patricia Clarkson. Screenplay by Amos Poe. Dir. Daniel Petrie. PG. 83

STEALING HOME—(1 hr. 55 min.; 1988) An irresponsible ex-ballplayer reminisces about his teenage friends when he is asked to dispose of his best friend's ashes. With Mark Harmon and Jodie Foster. Written and directed by Steven Kampmann and Will Aldis. PG-13. 5, 25, 31, 52, 65, 87, 101, 106, 112, 200, 213, 219, 300, 304, 309, 313, 316, 406, 503, 505, 516, 517, 520, 524, 528, 530, 600, 606, 608, 610, 612, 616, 618, 621, 625, 627, 702, 705, 706, 707, 709, 714, 724, 756, 759, 802, 809, 816, 819, 901, 904, 910, 920, 937, 950, 956, 958, 962, 972

A SUMMER STORY—(1 hr. 35 min.; 1988) In the rural Devon countryside in the days before World War I, an aristocratic young man experiences the joy and pain of first love. With Imogen Stubbs, James Wilby, and Susannah York. Screenplay by Penelope Mortimer. Dir. Piers Haggard. PG-13. 43

THE THIN BLUE LINE—(1 hr. 54 min.; 1988) Reviewed in this issue. 81

*** TUCKER: THE MAN AND HIS DREAM**—(1 hr. 45 min.; 1988) As fast, sleek, and streamlined as the amazing car—the Tucker Torpedo—that Preston Tucker made in 1948. Francis Ford Coppola celebrates the happy surface of an American dreamer—a wildly enthusiastic showman who saw the car of the future and then built it with a few friends in his own barn. According to Coppola, Tucker was brought down by the automobile giants and their government allies, but he never admitted defeat; in Coppola's eyes, his defeat is really a spiritual victory. As Jeff Bridges plays Tucker—a large, bluff, impersonal man, with big hands, a big face, and a smile as broad as a billboard—Tucker has no depths. He's pure buoyant energy, a hero right off a *Life* magazine cover who turns out to be just as wonderful as his reassuring smile. The movie is a triumph of forties industrial design. With Joan Allen as Tucker's wife; Frederic Forrest and Mako as mechanics in his family of workers; Martin Landau (fine) as the shady Jewish financier who fronts for Tucker in Wall Street. Screenplay by Arnold Schulman and David Seidler. Cinematography by Vittorio Storaro. A number of gleaming, low-backed Tuckers (51 were made) appear in the film. (8/22/88) PG. 24, 37, 62, 85, 102, 203, 219, 220, 302, 308, 314, 317, 400, 406, 505, 509, 510, 512, 516, 518, 530, 601, 606, 608, 612, 617, 618, 621, 625, 635, 702, 706, 709, 715, 718, 721, 755, 762, 801, 817, 819, 905, 952, 953, 954, 962, 967

THE WASH—(1 hr. 34 min.; 1988) After forty years of marriage to a stubborn, unaffectionate husband, a sixty-year-old woman struggles to find the courage to begin a new life. With Mako and Nobu McCarthy. Written by Philip Kan Gotanda. Dir. Michael Toshiyuki Uno. 46

*** WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they step off the set and go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in paranoid, mock-film noir style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power, and

much of the detail is startling. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd as the black-cloaked Judge Doom. Animation team headed by Richard Williams. (7/11/88) PG. 21, 36, 53, 88, 100, 101, 108, 112, 200, 206, 207, 211, 214, 219, 222, 304, 309, 314, 317, 318, 402, 406, 502, 505, 509, 515, 517, 524, 533, 606, 608, 611, 615, 625, 636, 716, 723, 724, 802, 805, 808, 818, 820, 902, 905, 917, 937, 962, 968, 972

WILLOW—(1 hr. 49 min.; 1988) The new fantasy-spectacle produced by George Lucas (Ron Howard directed) coarsely synthesizes elements from *The Wizard of Oz*, *Snow White and the Seven Dwarfs*, *Conan the Barbarian*, *Star Wars*, *Dragonslayer*, and the Old Testament. Nothing in this exhausting, clangorous picture (whose story Lucas devised) makes much sense, but there's lots of it, including good and bad sorceresses, love dust, much hacking and hewing, and a whole village of Nelwyns (three-foot creatures). Set in a made-up world (i.e., the Middle Ages plus special effects), Willow is about a wicked queen, a baby, a Nelwyn who protects the baby, and a swashbuckler (Val Kilmer). It's the kind of meaningless plot held together by lines like "Oh, if only we could get to Tir Asleen Castle!" Extremely violent, Willow, despite its PG rating, is inappropriate for small children. A spectacular but jangled and unsatisfying experience. With Jean Marsh and Joanne Whalley. (5/30/88) PG. 504

*** WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulness), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longeurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) 82

THE WIZARD OF LONELINESS—(1 hr. 50 min.; 1988) When his father joins the Army during World War II, a young boy must leave his California home and go to live with his grandparents in Vermont, a move that forces him to grow up before his time. With Lukas Haas, John Randolph, and Lea Thompson. Written and directed by Jenny Bowen. PG-13. 46

*** A WORLD APART**—(1 hr. 52 min.; 1988) Barbara Hershey is outstanding in this somber tale of the martyrdom of a white anti-apartheid activist, as observed through the eyes of her neglected young daughter (Jodhi May). Hershey captures the rigidity that comes with great moral fervor, and the movie is fine-grained and intelligent. Written by Shawn Slovo who used herself and her mother as models for the characters. Directed by Chris Menges. (6/20/88) 11, 533, 719

THE YEAR MY VOICE BROKE—(1 hr. 43 min.; 1988) A coming-of-age tale that takes place in the Australian outback involves a young girl with a mysterious background and her childhood friend who loves her from afar. With Noah Taylor, Loene Carmen, and Ben Mendelsohn. Written and directed by John Duigan. PG-13. 55

YOUNG GUNS—(1 hr. 50 min.; 1988) Six young outlaws, lead by Billy the Kid, are hired by an English merchant to guard his ranch against the local mob. With Emilio Estevez, Kiefer Sutherland, and Lou Diamond Phillips. Screenplay by John Fusco. Dir. Christopher Cain. R. 5, 33, 54, 111, 112, 200, 214, 218, 219, 222, 300, 304, 306, 312, 313, 315, 406, 503, 514, 517, 533, 602, 606, 608, 610, 625, 634, 706, 715, 722, 815, 818, 904, 920, 962

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ALPHAVILLE—(1 hr. 40 min.; 1965) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina, and Akim Tamiroff. Dir. Jean-Luc Godard. 2

BAMBI—(1 hr. 9 min.; 1942) The delightful story of Disney's most famous deer, based on Felix Salten's story. Story adaptation by Larry Morey. Supervising director David D. Hand. G. 322, 504, 505, 509, 511, 523, 608, 611, 621, 705, 709, 811, 904, 906, 918, 933, 958, 971

BREATHLESS (1959)—(1 hr. 29 min.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 2

DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB—(1 hr. 33 min.; 1964) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the U.S.A. and the U.S.S.R. There is riotous acting by a distinguished cast, including Sterling Hayden, George C. Scott, and Peter Sellers in three roles. 1

GRAND HOTEL—(1 hr. 55 min.; 1932) Garbo, Joar Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak or every floor. Dir. Edmund Goulding. 8

HOUSE OF GAMES—(1 hr. 42 min.; 1987) David Mamet's first time out as director of his own material (in the movies) turns out to be both fascinating and inept. Mamet's wife, Lindsay Crouse, stars as an uptight psychiatrist who tries to help a client and becomes involved with some companionable con men. Part of the fun of the picture is trying to figure out what is really happening and what is a fake. The movie has intellectual pleasures unknown in other thrillers, but it has been directed with bizarre stiffness. It doesn't seem possible that so solemn and ritualistic a picture can really be about the joys of larceny. 2

LAST TANGO IN PARIS—(2 hr. 9 min.; 1973) About sex, love, and death, this purports to be a social document eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance does reach great eloquence in his extended monologues. Maria Schneider is his partner. Dir. Bernardo Bertolucci. 9

MAN FACING SOUTHEAST—(1 hr. 45 min.; 1986) In Spanish, Eng. subtitles. This science-fiction picture from Argentina is about a disillusioned psychiatrist and a Christ-like patient at the shrink's clinic who may or may not be from outer space. There's a gooey lyrical-mystical bit at the end in which the Martian (whatever he is) takes over the podium during Beethoven's Ninth, causing the other patients at the clinic miles away, to dance joyously. Much of the rest of the picture is unproductively moody and static. Written and directed by Eliseo Subiela. 2

THE VERDICT—(1 hr. 8 min.; 1982) Paul Newman soak himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. The movie is tense, complicated in a fulfilling way, and beautifully acted. 2

A PASSAGE TO INDIA—(2 hr. 40 min.; 1984) Directed by David Lean, adapting E. M. Forster's classic 1924 novel sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mr. Moore and Adela Quested, a sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. The two women journey with the new Indian friend to the Marabar caves, where the sinister echo drives them both mad: Adela brings charge of assault against Aziz, and the benevolent Mr. Moore goes off to die. Around these spiritual and metaphorical happenings, a large social picture comes into focus. 9

THEATER

LISTINGS

COMPILED BY RUTH GILBERT

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre DeShields, Armelia McQueen, Ken Page, and Charlene Woodard. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 3; \$30 to \$45. **Ambassador Theater**, 219 West 49th Street (239-6200). 2 hrs. All major credit cards.

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$40 to \$45. **Vivian Beaumont Theater** at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. ●IRLS

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Joan Rivers, Dick Latessa, Adam Philipson, Alan Manson, Karen Ludwig, and Peter Birkenhead. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Monday through Saturday at 8, \$27.50 to \$40; Saturday at 2, \$25 to \$35; Wednesday at 2, \$20 to \$32.50. **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ●IRLS

BURN THIS—Scott Glenn and Lisa Emery co-star in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lonny Price. Monday through Saturday at 8, \$27.50 to \$37.50, Saturday at 2, \$25 to \$35, Wednesday at 2, \$22.50 to \$32.50; opened 10/14/87. **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ●IRLS

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats*, is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and efferv-

escent direction, and almost too much dazzlement; opened 10/7/82. 9/4, Loni Ackerman takes over the role of Grizabella. Monday through Friday at 8, Saturday at 2 and 8, \$32.50 to \$50; Wednesday at 2, \$27.50 to \$45. **Winter Garden Theater**, Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ●●IRLS

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King, Jr. There are two couples, one the older/"we" generation, the other the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations seem anything but delightful. Tuesday through Thursday at 8, \$25 to \$35; Friday and Saturday at 8, Saturday at 2, \$22.50 to \$32.50. **46th Street Theater**, 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards.

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday and Saturday at 2; \$30 to \$45; Friday and Saturday at 8, \$30 to \$47.50. At the **Shubert Theater**, 225 West Forty-Fourth Street (239-6200). 2 hrs. 10 mins. All major charge cards. ●●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? Featured in the present cast, among others, are Elizabeth Allen, Jamie Ross, Clare Leach, and Jim Walton, and featured in the cast are Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Melton, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80 (It's just celebrates its eighth birthday). Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, \$27.50 to \$45. **St. James Theater**, 246 West 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ●●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Dick Cavett is the narrator, Edmund Lyndeck plays a Mysterious Man (he's also Cinderella's father); Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; a big award-winner this season. Tuesday through Saturday at 8, Saturday at 2, and Sun. at 3, \$35 to \$50; Wednesday at 2, \$32.50 to \$42.50. **Martin Beck Theater**, 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. ●IRLS

JACKIE MASON SHOW—*The World According to Me*. The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; \$15 to \$35. **Brooks Atkinson Theater**, 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an

international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. With John Getz, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, Lori Tan Chinn. Monday-Saturday at 8, Saturday at 2, \$30.50 to \$40; Wednesday at 2, \$29.50 to \$37.50. **Eugene O'Neill**, 230 West Forty-Ninth Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$37.50 to \$50; Wednesday at 2, \$30 to \$42.50. **Marquis Theater**, 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ●●IRLS

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, Norman Large, Maureen Moore, Natalie Toro, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; \$25 to \$50. 200 tickets at \$16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater**, Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ●IRLS

THE NIGHT OF THE IGUANA—Jane Alexander, Pamela Payton-Wright, Nicolas Surovy, and Maria Tucci star in a revival of Tennessee Williams's 1961 play, produced as part of the First New York International Festival of the Arts. Featured in the cast are Tom Brennan, Mark Damon, Chandra Lee, Christopher Martin, and Marie Geraghty. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; \$30 for all performances except Saturdays which are \$33; through 9/4. **Circle in the Square**, 1633 Broadway (239-6200). 2 hrs. 55 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, devised by Kenneth Tynan. (It seemed much more erotic nineteen years ago.) Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; \$35 to \$45. **Edison Theater**, 240 W. 47th St. (302-2302). 2 hrs. All major credit cards. ●●IRLS

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Featured in the cast are Michael Crawford, Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal; opened 1/26/88. Monday through Saturday at 8, Saturday at 2, \$37.50 to \$50; Wednesday at 2, \$30 to \$42.50. **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. ●IRLS

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herr-

mann. Featured in the cast are Scott Bakula, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Friday at 8, Saturday at 2, Sunday at 3; \$40; Wednesday at 2, \$37.50; Saturday at 8, \$45. **Helen Hayes Theater**, 240 West Forty-Fourth Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South African musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$30 to \$37.50. **Cort Theater**, 138 West Forty-Eighth Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW—A new cast—David Rasche, Bob Balaban, and Felicity Huffman—stars in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$25 to \$35. Opened 5/3/88. **Royale Theater**, 242 West Forty-Fifth Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$32.50 to \$50; Wednesday at 2, \$25 to \$40. **Gershwin Theater**, 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

OFF BROADWAY

AIN'T NOBODY LOVES YOU LIKE A MAMA BUT YOUR MAMA—Raymond E. Carver's play takes place in Texas and centers on a middle-aged professor who has lost both his wife and his son and is moved in on by his late son's wife and her twin infants; directed by the author. Featured in the cast are Jeffrey Koep, Paula Rabb, Libba Carver, and Rob Scott. Thursday through Saturday at 8; Sunday at 3; \$10. **Samuel Beckett Theater**, 410 West Forty-Second Street (279-4200).

BLUES IN THE NIGHT—A newly revised production, by Sheldon Epps, of the musical journey of three women and a saloon singer in a Chicago hotel in the 30s, evoking the great jazz and blues era of that period. Featured in the cast are Carol Woods, Brenda Pressley, and Kathleen Rowe McAllen; directed by Epps. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$22.50 to \$27.50; from 8/30. **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

THE DIARY OF A MADMAN—In a one-man show, Drew Dix performs a version of Gogol's classic novel, an account of the descent of a personality, in 19th century St. Petersburg, through obsession and fantasy into madness; directed by Lev Shekhtman. Wednesday through Saturday at 8; through 9/24; \$10. **Theater in Action**, 46 Walker Street (431-1317).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill comprise the cast of Alfred Uhry's multi-prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wed. & Sat. at 2, Sun. at 3; \$30. At the **John Houseman Theater**, 450 West Forty-Second Street (564-8038). ●

AN EVENING WITH JESSE JAMES—Jim Neuw's portrait of Jesse that hasn't been seen before; directed by Wendell Cordtz. It portrays the James brothers after they've become respectable. The playwright plays Jesse, and featured in the cast are Bill Rice, Charles Allcroft, Bernie Holmberg, and Mary Tepper. Friday and Sunday at 8, Saturday at 10; \$8; 9/2 through 25. **Performance Space 122**, 150 First Avenue (477-5288).

FALL SEASONS—Michael Thomas Tower's play explores the destructive nature of alcoholic relationships, men with men, and women with women, in separate acts; directed by A. M. Raychel. Featured in the cast

are Abigail White, Lauren Fitch, David Dalton, Enid Haller, and David Lockhart. Thursday through Saturday at 8:30; 9/8 through 10/1; \$10. **Theater Studio**, 750 Eighth Avenue (581-9425).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; \$24 to \$28. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

FORBIDDEN BROADWAY—At last, this always gala show has come to off Broadway, as a full-length version; written and directed by Gerard Alessandrini. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; \$25 to \$28; from 9/6. **Theater East**, 211 East 60th Street (246-0102).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. With Bruce Weitz and Carol Kane, through 9/4. From 9/13, Tony Musante and Bonnie Franklin play the unsettled couple. Tues.—Fri. at 8, Sat. at 7 and 10, Sun. at 3; Wed. at 2:30; \$28.50. **Westside Arts Theater**, 407 West Forty-Third Street (514-8394).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Harold Perrineau, Robert McNeill, Jr., Mia Korf, Laura Dean, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$20 to \$30. **The Lamb's Theater**, 130 West Forty-Fourth Street (239-6200).

THE GOLDEN LEG—Written and directed by David Glikin, play is an autobiographical tale, set in Russia, that tells of a man who attempts to convince a KGB agent to allow him and his wife to emigrate to Israel. Featured in the cast are Lucille Rivin, Robert Silver, and Paul Stolarsky. 9/6 through 10/2; \$21. **Theater Guinevere**, 15 West 28th Street (969-0722).

GUILTY CONSCIENCE—A suspense thriller by Richard Levinson and William Link about a high-voltage criminal lawyer (Steve Weiser) plotting the murder of his wife (Julann Rosa). There's a vindictive mistress (Wendy Parks) in the picture, as well as an ultimate prosecutor (Tom Gebbe). The director is Vincent Bosone. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7; \$16 to \$19. **South Street Theater**, 424 West Forty-Second Street (279-4200).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; \$15; through September. At the **National Black Theater**, 2033 Fifth Avenue (427-5615).

LUNATIC AND LOVER—A play about the playwright August Strindberg by Michael Meyer, his translator and biographer; directed by Andy Jordan, with Richard M. Davidson as Strindberg. Featured in the cast are Joseph McKenna, Eileen Dunn, Robert Mason, Tessie Hogan, and Diana LaMar. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3; through 9/3; \$10. **Riverwest Theater**, 155 Bank Street (243-0259).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thursday through Friday at 8, Saturday at 2, 5, and 8, Sunday at 3; \$10 to \$19.95. **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ●●

THE MISTRESS OF THE INN—Tovah Feldshuh has the title role in Carlo Goldoni's comedy, set in 18th-century Florence inside a pensione. The wealthy and independent widow, charming and beautiful, is wooed by three of her guests; directed by Robert Kalfin. Featured in the cast are Edward Zang, Gabriel Barre, Richard Levine, George Ede, and Philip Kerr. Tuesday through Saturday at 8; Wednesday, Saturday and Sunday at 2; \$20 to \$28; through 9/11. **Roundabout**, 100 East Seventeenth Street (420-1883). **IRLS**

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to

raise money for what they consider a good cause. Featured in the cast are the charming Suzi Winson, Helen Baldassarre, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$27.50 to \$32.50. At the **Douglas Fairbanks Theater**, 432 West Forty-Second Street (239-4321). ●●

OIL CITY SYMPHONY—Musical revue written and performed by Mike Craver, Mark Hardwick, and Mary Murfitt, directed by Larry Forde, tells about a recital participated in by four graduates of the highschool who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; \$30. **Circle-in-the-Square Downtown Theater**, 159 Bleecker Street (254-6330).

ON TINA TUNA WALK—A gay comedy by John Glines about five young men on Fire Island on Midsummer Eve, directed by Peter Pope. Featured in the cast are Eddie Cobb, Hans Tester, Mark Irish, John Spredakos, and Richard Reid. Wednesday through Saturday at 8:30, Sunday at 4 and 8:30; through 9/4; \$12.50. **Courtyard Theater**, 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; \$25. **Harold Clurman Theater**, 412 West 42nd Street (695-3401). ●

ROAD—Kevin Bacon stars in Jim Cartwright's play, set in a Lancashire working-class town whose inhabitants are railing against the economic hardships that are increasingly nipping at their heels. Featured in the cast are Betsy Aidem, Michael Wincott, Gerry Baman, Jack Wallace, Jodie Markell, and Jayne Haynes. Spectators may follow the action physically, or, if they wish, just sit and watch. Tuesday through Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7:30; \$25; through 9/18. **La MaMa Annex Theater**, 66 East Fourth Street (475-7710).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryce-land, and Kathy Bates, plus the author. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; \$25 to \$29.50; from 9/4. **Promenade Theater**, 2162 Broadway at 76th Street (580-1313).

SANDRA BERNHARD—Without You I'm Nothing: This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wednesday at 8, Friday and Saturday at 8 and 10:30, Sunday at 5:30 and 9, \$20 to \$25. **Orpheum Theater**, 126 Second Avenue (477-2477).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's tale of sisters and their father, and the experiences which tore them apart; directed by Mary Robinson. With Tandy Cronyn, Ava Haddad, Stephen Pearlman, Amy Ryan, Bruce Nozick. Tues.—Thurs. at 8, Sat. at 2, Wed. at 2, \$27; Fri. & Sat. at 8, Sun. at 3, \$29. **Westside Arts**, 407 W. 43rd St. (541-8394).

SLASHER—A musical take-off of horror movies, by Michael Hillier, Biff Parulol, Bill Wheeler, and Michael Calderwood; directed by Tom Mazzotti. With Carl T. Evans, Peter Michael Marino, Morgan LaVere, and Caron Traeger. Wednesday through Friday at 8; Saturday at 7 and 10; \$15 to \$18; through 9/9. **Perry Street Theater**, 31 Perry Street (691-2509).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; \$27 to \$30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782). ●

STRANGER HERE MYSELF—Angelina Réaux, in a one-woman show devoted to the music of Kurt Weill, plays a lonely woman in a hotel room, singing his songs in English, French and German. Tues., Wed., Fri., and Sat. at 8, Sun. at 7; \$20 to \$25; through 9/4. **Shiva/Public Theater**, 425 Lafayette St (598-7150).

SUDS—A musical "poperetta" featuring fifty songs of the early 60s (Bacharach, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson.

THEATER

Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; \$24 to \$27.50; from 9/6. **Stage Left at the Criterion Center**, Forty-Fifth Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early fifties in a musical conceived by Rick Lewis and choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$28 for all performances except Saturdays, which are \$32.50. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Mon.—Wed. at 8, \$100; Fri. at 8, \$120; Sat. at 5 and 9, \$135; Wed. at 2, \$60. At the **Seventh Regiment Armory** on Park Avenue and Sixty-Sixth Street (239-2590).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Helena Snow, with the troupe performing twenty numbers exploring gay and lesbian culture. Tuesdays through Fridays at 8, Saturdays at 7 and 10, Sundays at 4 and 7; \$20. **Actors' Playhouse**, 100 Seventh Avenue South (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, which is equally funny and imaginative. Both are directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$24 to \$26. **The Provincetown Theater**, 133 Macdougall Street (477-5048). ●●

THEATER COMPANIES

FREE SHAKESPEARE IN THE PARK—Through 9/4, *King John* (whose reign was rich in intrigue and rife with deceit), featuring Kevin Conway (as King John), Moses Gunn, Mariette Hartley, Jane White, Jay O. Sanders, and Joe Morton. This is the fifth production of Papp's thirty-six-play Shakespeare Marathon, and the last of the park's summer series; you'll see the rest down at the Public Theater. Tuesdays through Sundays at 8. Tickets, one per person, are distributed free every night at 6:15 at the theater. **Delacorte Theater**, in Central Park (enter the park at 81st Street and Central Park West, or, on the other side, at 79th Street and Fifth Avenue) (861-7277).

IRISH REPERTORY THEATER—Sean O'Casey's classic, *The Plough and the Stars*, set against a backdrop of the 1916 Easter rising; directed by Charlotte Moore, and starring Paddy Croft, Peter Rogan, Carmel O'Brian, Anne O'Sullivan, Errol Landis, Tom Delancy, and Brian Calloway. Thursday through Saturday at 7:30, Sunday at 4; 9/15 through 10/9. **18th Street Playhouse**, 145 West 18th Street (255-0270).

NEGRO ENSEMBLE COMPANY—A revival of Endesha Ida Mae Holland's *From the Mississippi Delta* which tells of a girl's coming of age and her odyssey from the Delta to a doctorate from the University of Minnesota; directed by Edward G. Smith. With Brenda Denmark and LaTanya Richardson. Wed. at 3 (for groups only) and 8; Thurs. and Fri. at 8; Sat. at 3 and 8:30; Sun. at 2:30 and 7; \$15 to \$20; through 9/25. **Theater Four**, 424 W. 55th St. (246-8545).

IEPERTORIO ESPANOL—Eduardo Machado's *Revoltillo*; Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia*; Richard Talesnik's *La Fianza*; *La Generala Alegre* (The General's Merry Wife), the 1910 zarzuela, music by Amadeo Vives, and libretto by Perrin and Palacios—in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; \$12 for plays, \$16 for musicals and dance. **Gramercy Arts**, 138 East Twenty-Seventh Street (889-2850).

HIRTEENTH STREET REPERTORY COMPANY—Israel Horowitz's *Line* (now in its 13th year); Wednesday through Sunday at 9:30; \$10. And through 9/4, Ann Harson's *Monkeyshines*; three one-act farces, Italian style; directed by Gregg Ward. Wednesday through Sunday at 7; \$10. **13th Street Theater**, 50 West Thirteenth Street (675-6677).

HAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS—A play by Don and Rich Werbachner telling of a zany Staten Island family pursuing dreams of

romance, stardom, adventure and chowder, set in 1945; directed by Judd Silverman. Featured in the cast are Michael Curran, Keith Michl, Randy Kelly, Susan Farwell, James Fleming, Milton Elliott, Julia McLaughlin, and Howard Thoreson. Wednesday through Saturday at 8, Sunday at 7; \$8; from 9/7. **Village Theater**, 137 West 22nd Street (243-9504).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE BOMBING OF ANN ARBOR—David Ravel's play, music by Franklin Micare, directed by Phyllis Ward Fox, is the story of the first computer to simulate human thought. Thurs.—Sat. at 8, Sun. at 3 (9/22 at 11 a.m.); 9/8–25; \$7–\$10. **Brooklyn Playworks Theater**, 295 Douglass Street, Bklyn (1/718-875-4408).

THE CREDITORS—Elizabeth De Charay stars in Strindberg's play, directed by Steven Baker, which tells of the destruction of a marriage by an ex-husband bent on revenge. With the director, Robert Wilde, Wayne North. Thurs.—Sun. at 8; \$5; through 10/30. **Dramatis Personae**, 25 East 4th Street (673-4382).

DUBARRY WAS A LADY—The first New York revival of the 1939 Cole Porter musical, with book by Herbert Fields and B. G. De Sylva; directed by Barbara Vann. Thursday through Saturday at 8; \$10; through 9/10. **Medicine Show**, 353 Broadway (431-9545).

THE HOME SHOW PIECES—David Greenspan's four plays that chronicle the psychological development of their principal character. With Kathleen Tolan, David Greenspan, Ron Bagden. Wed.—Sun., 9/7–11, 14–18, 21–25, at 7:30; \$8–\$10. **Home for Contemporary Theater and Art**, 44 Walker St. (431-7434).

MOJO—GATE—Writer/director Tony Vidal showcases his comedy play about the Feds, drugs, sex, and rock 'n' roll. There's a backup singer called Mojo who's pressured into becoming a secret witness against the dealers. Wednesday and Thursday at 7 and 9, Friday and Saturday at 7, 9, and 11; Sun. at 5 and 7; through 9/11. **NoHo Playhouse**, 2 Bond Street (406-3539).

PARADISE LOST—Clifford Odets's drama about a South Bronx family and its efforts to regain its economic security after the stock market crash; directed by Richard Hoehler. Featured in the cast are Randy Frazier, Wendi Franklin, and Laura Bowman. Thursday and Friday at 8, Saturday at 2 and 8; 9/8 through 17; \$8. The American Line at the **Walker Street Theater**, 46 Walker Street (740-9277).

PIZARRO IN PERU—August von Kotzebue's drama about the conquest of the Incas. Thursday through Saturday at 8, Sunday at 3; \$8; through 9/4. **Theater 22**, 54 West 22nd Street (243-2805).

ROMEO AND JULIET—The Bard's tale of star-crossed lovers, torn between loyalty to their battling families and an overwhelming passion for each other; directed by Barbara Schofield; with Kirt Markle and Nina Minton in the title roles. Thursday through Saturday at 8, Saturday at 2; through 10/1; \$8. **The House of Candles Theater**, 99 Stanton Street (353-3088).

ROSE IN SPANISH HARLEM—The African Caribbean Poetry Theater presents Juan Shamsul Alam's romantic comedy drama (in English), set in East Harlem, where a college student is visiting her family during summer vacation; directed by Sandra Maria Esteves. Thursday through Saturday at 7:30; Saturday and Sunday at 3; 9/15 through 10/9; \$7.50 in advance, and \$10 at the door. **EVENTOS: Space for Living Art**, 218 East 125th Street (733-8420).

SEXTET—A farce by Ward Morehouse III and Jacques Traubee about a couple who try to get away from it all at a time-sharing co-op in Atlantic City, and end up involved in a gambling scam; directed by Frank Melfo. With Annette Hunt & Dorin Seymour. Wed.—Sat. at 8; \$8; from 9/7. **Raft**, 422 W. 42nd St. (279-4200).

VICTORIA—Donna Elliott stars in a drama, written and directed by Nomi Rubel, about an actress, a Holocaust survivor, whose still striving ambition brings her back to the stage. 9/22 & 23 at 8, 9/24 & 25 at 3 & 7:30; \$10. **Sanford Meisner**, 164 11th Ave. (874-6297).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you.



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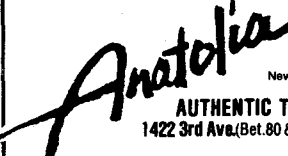
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ART

EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CLAUDE PISSARRO—Paintings and pastels; through 8/31. Kahan, 922 Madison Ave. (744-3511).

GRAHAM SUTHERLAND—A survey of prints by this British artist, from 1922-1980; through 10/1. Grolier Club, 47 E. 60th St. (838-6690), Mon.-Fri. 10-5.

JOHN WALKER/NANCY GRAVES—Recent works by both; through 9/2. Knoedler, 19 E. 70th St. (794-0550).

East Village

JAMES MILLER—Paintings and works on paper; 9/3-30. McCarthy, 229 E. 10th St. (254-1532).

SoHo and TriBeCa

RICHARD DEQUATTRO—Recent paintings of Florida beach scenes; through 9/20. Jack, 138 Prince St. (966-4235).

CAMILLE ESKELL/JOE GALE—Recent paintings by both; through 9/23. Siegel & Upton, 56 Thomas St. (227-7292).

FRAZOWATZ—Abstract paintings that are evocative of land- and seascapes, on 25-foot-long rolls of canvas; 9/2-10/1. Ingbar, 578 Broadway (334-1100).

CONCETTA MASON/GINNY RUFFNER—Small-scale glass sculptures that explore the break-up and reconstruction of the vessel form/Glass sculptures of figures and objects fused together in complex relationships; 9/2-25. Heller, 71 Greene St. (966-5948).

Other

MALCAH ZELDIS—A retrospective of paintings by this self-taught artist, with themes that explore childhood, religion, and historical events; through 9/9. 80 Washington Square East (998-5747), Mon.-Fri. 11-5.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). 20th-century American and European paintings, drawings, and sculpture by Berthot, Dubuffet, Jeanclos, Nevelson, others; 9/1-28.

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.-Fri. 10-5. Paintings, sculpture, drawings, and collages by Allan, Anderson, Herder, Kulicke, Roseman, Shikler, Traylor, York; through 9/2.

MCCARRON—1014 Madison Ave. (772-1181), Mon.-Sat. 9:30-6. Drawings from the 16th-20th centuries, by Goltzius, Lorraine, Rembrandt, Whistler, others; through 8/31.

57th Street Area

GRAND CENTRAL—24 W. 57th St. (867-3344), Tue.-Fri. 10-6. Realist paintings by Kinstler, Leffel, Pfahl, Schmid, Terelak, others; through 9/9.

HARBOR—24 W. 57th St. (307-6667). 19th- and 20th-century prints by Arms, Brockhurst, Cameron, Marsh, Sloan, Zorn, Landeck, others; through 9/30.

HEESY—50 W. 57th St. (245-1420), Tue.-Fri. 10-5:30. Works by gallery artists; through 9/2.

HERSTAND—24 W. 57th St. (664-1379). Sculpture and drawings by Archipenko, Brancusi, Calder, Dubuffet, Fonseca, Gonzalez, Hepworth, Maillol, Noguchi, Rodin, others; through 9/17.

I.B.M.—Madison Ave. at 56th St. (407-6100). "18th- to 20th-Century European and American Painting and Sculpture: Highlights from the Collection of the Museum of Art, Rhode Island School of Design"; through 9/10.

ST. ETIENNE—24 W. 57th St. (245-6734), Tue.-Fri. 11-5. Works by Kane, Klimt, Kollwitz, Moses, Schiele, others; through 9/16.

WASHBURN—41 E. 57th St. (753-0546). Works by Bladen, Bluhm, Dove, Hartley, Jensen, Ryan, Smith, Youngerman, others; through 10/1.

East Village

EL BOHIO—605 E. 9th St. (982-0627), Tue.-Sat. 12-6. "Huellas: Avanzada Estetica por la Liberacion Nacional"—works by 50 Puerto Rican artists; through 8/31.

HARKIN—526 E. 11th St. (979-2966). Works by Embassi, Geh, Petrick, Tannanbaum, Johnny V., Yama; through 9/17.

HELIO—122 St. Marks Place (529-8122). Works by five African artists; through 9/11.

SoHo and TriBeCa

CAVIN-MORRIS—100 Hudson St. (226-3768), by appointment in August. Works on paper by Outsider artists, including Bowles, Finster, Murray, Yoakum; others; through 9/10.

CROWN POINT PRESS—568 Broadway (226-5476). Recent etchings and color woodblock prints by Diebenkorn, Fischl, Ruscha, Salle, Thiebaud; 9/2-10/1.

DAVIDSON—415 W. Broadway (925-5300). Still life paintings by Anthony, Deichler, Goodman, Miller, Stave; through 9/2.

DOME—578 Broadway (226-5068). Works by Adler, Cunningham, Firestein, Thorson, Umlauf, others; through 9/3.

ESMAN—70 Greene St. (219-3044), by appointment only in August. "Looking at New Work," with works by Bowling, Crawford, Hoke, Hristoff, Pfister, Zito; through 9/10.

HOFFMAN—429 W. Broadway (966-6676). New works by Brady, Buchwald, Deese, Ferrer, Plagens, Raffael, Sullivan, others; through 9/7.

MARCUS—578 Broadway (226-3200), Tue.-Fri. 10-6. Works by Adams, Butter, Drake, Ess, Innerst, Larmont, Shaver, Tansey, Zwack, others; through 9/3.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and works in other media by Alexander, Lang, Parrino, others; through 9/15.

PERLOW—560 Broadway (941-1220), Mon.-Fri. 10-6. "New Talent," with paintings, sculpture, and drawings by 12 artists; through 9/10.

RASTOVSKI—560 Broadway (966-4571), Mon.-Fri. 10-6. A summer invitational show of paintings; through 9/2.

SZOKE—591 Broadway (219-3510), Tue.-Fri. 10-5. Prints by Antes, Dallman, Dine, Erlebacher, Fish, Grooms, Natkin, others; through 9/10.

Other

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunter's Point, Queens (619-1955), Thu.-Sun. 1-6.

Free. Installations by Castrucci, Godfrey, Landers, Reichlin, Simonian, Ungers; through 9/18.

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10-6, Wed. 12-8, Sat. 12-6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

GLASS—315 Central Park West (787-4704), Wed.-Fri. 1-6. Works by Gross, Kleinholz, Soyer, Weber; through 8/31.

PAINWEBBER—1285 Ave. of the Americas (713-2885), Mon.-Fri., 8-6. "City Folk: Ethnic Traditions in the Metropolitan Area"; through 9/9.

PROSPECT PARK—Brooklyn (718-287-3474). "Step One: The Sculpture Walk in Prospect Park," with works by Bills, James, Masters, Neal; through 10/30.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). James Turrell's "Meeting."

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500), \$1 donation. "Snug Harbor Sculpture Festival"; through 10/2.

PHOTOGRAPHY

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$2.50 admission. Through 9/11: "Hiroji Kubota: Korea, Above the 38th Parallel." Through 9/11: "Two to Tango: Photographic Collaborations."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5, Sat. 12-5. Free. Through 9/8: "La Famille Deriaz: Five Generations of Swiss Photographers."

NIKON HOUSE—620 Fifth Ave. (586-3907). Annual exhibit of the Advertising Photographers of America (N.Y. Chapter); 9/2-10/1.

PUCHONG—36a Third Ave. (982-1811), Mon.-Fri. 9-7, Sat. 10-6. Photographs by seven architects, including Allon, Dennis, Popkin, Sandrisser, Schaefer, Stetz, Sudak; through 9/5.

RICARDO SALCEDO—Photographs of a black community in Peru; through 10/15. Caribbean Cultural Center, 408 W. 58th St. (307-7420), Tue.-Fri. 11-6, Sat. 1-5, \$2 admission.

SEAGRAM—375 Park Ave. (572-7379), Mon.-Fri. 9-5. Photographs of views through windows, by Callahan, Clift, Friedlander, Kertesz, Stieglitz, Strand, others; through 10/31.

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 8/31-9/3 at 8: Ralf Ralf in "The Summit." \$12.

P.S. 122—150 First Ave. (477-5288). Through 9/3, Thu.-Sat. at 9, Sat. at 9 and 11: Eric Bogosian in "Sex, Drugs, and Rock & Roll." \$8. 9/2-25, Fri. at 8, Sat. at 8 and 10: Jim Neu's "An Evening With Jesse James." \$8.

WASHINGTON SQUARE CHURCH—135 W. 4th St. (599-0070). Wed.-Sat. at 7, Sun. at 2: "Tony n' Tina's Wedding." \$50.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$3.50, seniors and students \$1.50. (Free Tue. 5-8). Through 8/31: "Architectural Art: Affirming the Design Relationship."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution \$3.50; children \$1.50;

free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds... Through 9/25: "The Once and Future Korea." Through 1/1/89: "From the Land of Dragons."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2, students and seniors \$1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/15: "The Afghan Folio: Photographs by Luke Powell."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation \$3; students \$1.50; seniors \$1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... Reinstallation of Egyptian Galleries... 58 Sculptures by Rodin... Through 9/5: "A New Brooklyn Museum: The Master Plan Competition." Through 9/19: "French Painting From the Brooklyn Museum and Hillman Collections." Through 10/10: "Curator's Choice: Appropriation and Syntax: The Uses of Photography in Contemporary Art." Through 9/7: "In Haiti: Photographs by Walter Rosenblum." Through 11/7: "Matt Mullican: Grand Lobby Installation." Through 11/21: "Scenes of Famous Places in Edo."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. \$2.50; students and seniors, \$1.50. Through 10/9: "The Art of Collecting African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 9/18: "The Outdoor Chair." Through 9/25: "Spectacle and Illusion: Design at the Paris Opera." Through 8/28: "Ceramics of the Weimar Republic, 1919-1933." Through 9/25: "Annual Reports." Through 10/16: "What Could Have Been: Unbuilt Architecture of the 80s."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. \$2, students and seniors 50¢; Sun. 1-6: \$3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. \$4.50, students and seniors \$2.50; free Tue. 5-7:45. Through 9/18: "Modern Treasures From the National Gallery in Prague." Through 9/11: "Georges Braque." Through 9/4: "Recent Acquisitions."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.-5, Thu. 10 a.m.-9, Sun. noon-5. \$2, children \$1. Through 10/2: "Sixty Years of Bridal Fashions." Through 10/30: "Motif: Lyndhurst, Photography by Renata Rainer." Through 10/16: "Columnar." Through 10/16: "Highlights of the Permanent Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$4, seniors and students \$2. Through 10/2: "From Emptiness—Sinai, Hanegev, Midbar Yehuda: Photographs by Stuart Klipper." Through 9/1: "Time and Memory: Video Art and Identity."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution \$5; children and seniors \$2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden... The Arts of Japan... The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts... Boscotrecase: Wall Paintings from Ancient Rome... Louis XIV Bedroom and Adjoining Entrance Gallery... Charlotte and John C. Weber Galleries for Ancient Chinese Arts... André Mertens Galleries for Musical Instruments... 20th-Century Design and Architecture Gallery... Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 9/4: "From Mountains and Islands: Recent Costume Institute Acquisitions from Asia." Through 9/25: "José Campeche and His Time." Through 10/2: "Descent Into Limbo by Andrea Mantegna." Through 10/30: "Marks of Achieve-

ment: Four Centuries of American Presentation Silver." **The Cloisters**, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 9/30: "Emblems of His City: José Campeche and San Juan." Through 9/30: "Growing Beyond: Women Artists From Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$5; students \$3.50; seniors \$2. Through 9/6: "The Modern Poster." Through 11/6: "Matisse Prints From the Museum of Modern Art." Through 10/11: "Projects: Natchume Miller."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.-Sat. 10 a.m.-5; Sun. 1-5, \$3; seniors and students \$2. "Art and Artifacts From North and South America, Ancient to Modern." Through 9/29: "Homage to Yocaju: Contemporary Art of Borinken." Through 9/30: "The Stuff of Dreams: Native American Dolls."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 8/28: "Blatas and His New York World of Music and Theater." Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 9/25: "Dutch and Flemish Paintings from Private New York Collections."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5. \$2; children \$1. Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 8/31: "The Beckett Country: Samuel Beckett's Ireland." Through 9/3: "Timeless Tales: Three Centuries of Children's Books from The New York Public Library." **Lincoln Center**, 111 Amsterdam Ave., at 65th St. (870-1630). Through 9/17: "Come On and Hear: The Songs of Irving Berlin."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12-5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." 8/31-10/9: "Recent Paintings and Drawings by Joanne Freeman."

SOUTH STREET SEAPORT MUSEUM—207 Front St. (699-9424). Daily 10 a.m.-5. \$5, seniors \$4, children \$2. Through 9/30: "Ship Models From the Museum's Collections."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$1.50; children 50¢.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$4, seniors \$2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II"... "Calder's Circus." Through 9/11: "Manierre Dawson." Through 10/2: "The Architecture of Frank Gehry." Through 10/23: "Robert Mapplethorpe." **Whitney Museum at Philip Morris**, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. **Whitney Museum at Equitable Center**, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 9/23: "Sculpture Since the Sixties from the Permanent Collection of the Whitney Museum of American Art." Through 8/9/89: "Sculpture Since the Sixties." **Whitney Museum Downtown at Federal Reserve Plaza**, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 9/23: "Modes of Address: Language in Art Since 1960."

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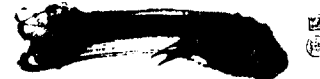
● Bryan Miller - N.Y. Times 1988
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● Gael Greene - N.Y. Magazine 1986
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● Zagat N.Y. Rest. Survey 1986
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Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 31

STEVIE WONDER—Radio City Music Hall at 8. \$25-\$35.

MICHELLE STEINER, hornist/**ANDREW BOLOTOWSKY**, flutist. Works of Fischer, Devienne, Boismortier, Delusse, Mozart, Tulou. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

NEW TRIO D'ANCHES—Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LOUP GAROU—A zydeco band, with Louisiana-bayou music. Battery Park City Esplanade, "Upper Room" Sculpture, Albany St., at 12:30. Free. Rain date, Thur.

HOLLY ROSS AND STRING OF PEARLS—Grand Central Tower, 140 E. 45th St., at noon. Free.

D. PERKINS—Swing music. Port Authority Bus Terminal, Eighth Ave. and 42nd St., at noon. Free.

BILL SPILKA—Dixieland music. World Trade Center, Austin J. Tobin Plaza, at 12:15. Free.

AFRO-CARIBBEAN SPIRIT ENSEMBLE—Music by the eight-piece group. Union Square Park, 16th St. near Broadway, at noon. Free.

BROWN-BAG JAZZ SERIES—Columbus Park, Court and Montague Sts. in Brooklyn, at noon. Free.

Thursday, September 1

STEVIE WONDER—Radio City Music Hall at 8. \$25-\$35.

AMERICAN CHAMBER ORCHESTRA, Charles Barker conductor; violist Basile Vendreyes. "Waltz" from Tchaikovsky's *Serenade* in C; Telemann's viola concerto; works by Johann Strauss. Manhattan Savings Bank, 186 E. 86th St., at 8:15. Free.

SCOTT WILEY, guitarist. Music by Sor, Sanz, Tarrega, Al-

beniz. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RIVERSIDE PARK ARTS FESTIVAL—See Dance, below.

SIGNAL BRASS QUINTET—The Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

DEAN PRATT—Big-band music. Steps of City Hall at 12:15. Free.

VINCE GIORDANO'S NIGHTHAWKS—New York Telephone Company Plaza, 140 West St., at noon. Free.

BARGEMUSIC—Cellist Charles Curtis, violinist Todd Phillips, pianist William Tritt. A Haydn piano trio, to be decided; Chopin's *Barcarolle* in F sharp, Op. 60, and *Ballade* in f, Op. 52; Mendelssohn's *Piano Trio* in c, Op. 66. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$12.

SEUFFERT BAND, George F. Seuffert conductor. Popular and light-classical music for band. Beach 109th St., Rockaway, Queens, at 7. Free.

SOUTHERN EXPOSURE—Latin jazz. Thomson Hill Park, 43rd St. and Greenpoint Ave., Sunnyside, Queens, at 7:30. Free. Rain site, at the Sunnyside Jewish Center, 46-46 43rd St.

Friday, September 2

STRING OF PEARLS—Jazz by a vocal group. The Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

SUMMERSTAGE—See Dance, below.

STANTON DAVIS, trumpeter, with drummer Vinnie Johnson, bassist Mark Dresser, saxophonist David Mann, percussionist Carl Stormer. WPIX Plaza, Second Ave. and 42nd St., at 12:30. Free.

RIVERSIDE PARK ARTS FESTIVAL—See Dance, below.

SUMMERSTAGE—See Dance, below.

AMERICAN CHAMBER ORCHESTRA—Same program as 9/1. Tonight at the bank branch, Broadway and 9th St., at 8. Free.

LABOR DAY SPECTACULAR—"The Best of Centerfold." Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. \$4.

CELEBRATE BROOKLYN—Prospect Park Bandshell, PPW and 9th St., at 8. \$1 donation requested. Tonight: The Johnny Copeland Blues Band/Black Rock Coalition: Michael Hill's Bluesland, with J J Jumpers. Rain date, 9/3 at 3.

WILDGIRL'S GO-GO-RAMA—Beach Blanket Bingo concert. Sideshows by the Seashore, Boardwalk and W. 12th St., Coney Island, Brooklyn, at 8. \$5.

Saturday, September 3

A CONCERT TO RECLAIM MORNINGSIDE PARK—Johnny Colon Orchestra, Orchestra Calalu, The Devastators, Carman Moore and the Skymusic Ensemble, Diane Jacobowitz with audience-interactive dances, Forces of Nature African Dance Company. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 1. Free. Opening program in an afternoon calling attention to One New York, a community effort by the Cathedral, Yomoma Arts, and other groups to improve the neighborhoods of the Upper West Side. There'll be a "samba march" to the park at 3, and more music and entertainment until 7. Also an art installation at the Cathedral and inside the park, by Kwok and other artists. Take your own hand-held instrument and join the park jam session.

YOUTH COUNCERT/RALLY, with Freestyle and rap musicians: Nayobe, Sweet Sensation, TKA, Cynthia, Roxanne Shante, X-Passion, Exo, The Dominators, Kool G. Rap and D. J. Polo, Glamorous, Exact Change. The Dynamic Duo as disc-spinners, and I.O.U. in a

learn-to-dance session. Also the Marie Brooks Caribbean Dance Theater with West Indian dancing and drumming, and guest M.C.s. This is a "Stay in School" event for young people and is sponsored by the Caribbean Cultural Center and Aspira of New York. Damrosch Park, Lincoln Center, 2-6. Free.

RIVERSIDE PARK ARTS FESTIVAL—W. 79th St. Rotunda, near the Hudson River Boat Basin. Tonight at 7: The 29th Street Saxophone Quartet—Bobby Watson, Rich Rothenberg, Jim Hartog, Ed Jackson, with jazz from Bird and Monk to Wonder. Free. Rain date, Sun. at 2.

SUMMERSTAGE—Central Park Bandshell, 72nd St. mid-park. Today at 3: Anthony Davis and Episteme, with traditional jazz and improvisations. Free.

CELEBRATE BROOKLYN—See 9/2. Tonight: Composer-saxophonist Peter Gordon/Jerome Harris, electric-jazz guitarist, and ensemble. Rain date, 9/4 at 3.

Sunday, September 4

SADE—Radio City Music Hall at 8. \$22.50, \$25.

WEST END OPERA THEATRE—"A Pause in the Park—Tradition, Avant-Garde, and Other Things." The program includes "The Passion of Lizzie Borden," a 15-minute opera by Mira J. Spektor, with libretto by Ruth Whitman. Damrosch Park, Lincoln Center, at 2 and 3. Free. Rain date, 9/9 at 7 and 8. Free.

RIVERSIDE PARK ARTS FESTIVAL—See 9/3. Today at 4: Art Blakey and the Jazz Messengers, a 70th-birthday gig for the drummer. Rain date, next Sun. at 6. This is the final program of the season.

SUMMERSTAGE—See 9/3. Today at 3: Flaco Jimenez and His Tex-Mex Band. The accordion artist and *conjunto* music. The summer's final program.

BARGEMUSIC—See 9/1. Today at 4.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

DEJAMP BAND, with vocalist Julie Pagan. Jazz, "with surprises." Kings Plaza Shopping Center, near Flatbush Ave. entrance, Brooklyn, at 12:30. Free.

CELEBRATE BROOKLYN—See 9/2. Tonight: Noel Pointer, jazz-pop violinist/Janet Grice, bassoonist, and her group, with Brazilian jazz. Rain date, 9/5 at 8. Season finale.

Monday, September 5, Labor Day

BROOKLYN PHILHARMONIC ORCHESTRA, Lukas Foss conductor; pianist Caroline Stoessinger, oboist Humbert Lucarelli, mezzo-soprano Lucille Beer. Opening of the Cathedral Free Concert Society season. Mendelssohn's *Capriccio Brillante*, Op. 22, and selections from his incidental music for *A Midsummer Night's Dream* (with Anne Jackson and Eli Wallach reading from Shakespeare); Bach's Concerto for Oboe and Orchestra (reconstructed from the Harpsichord Concerto in E) and "Erbarne Dich" from the *St. Matthew Passion*. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

SADE—Radio City Music Hall at 8. \$22.50, \$25.

NOONDAY CONCERTS—St. Paul's Chapel, Broadway and Fulton St. No concert today, Labor Day. See Tues., 9/6, at Trinity Church.

Tuesday, September 6

MARCIA BUTLER, oboist/**JOHN KOMITSUKA**, pianist. Music of Poulenc, Mozart, Schumann. Trinity Church, Broadway at Wall St., at 12:45. Free.

OMEGA DESIGN—Lincoln Center Library at 4. Free.

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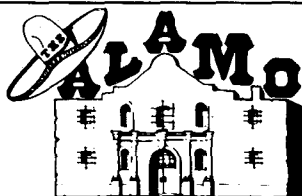
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Summer Music Out of Town

EAST HAMPTON MUSIC FESTIVAL—St. Luke's Church,
18 James Lane, East Hampton, L.I. (516-725-2620).
9/3 at 8:30: Art Farm Ensemble (from Sonoma, Cali-
fornia); Schubert's Trio Satz; Ran's *Private Game*;
Harbison's Concerto for Clarinet, Oboe, and Strings;
Brahms's String Quintet Op. 3, No. 2; \$12. 9/4 at
8:30: American Chamber Orchestra; Haydn's Sym-
phony No. 92, "Oxford"; Stravinsky's *Pulcinella*
Suite; Mozart's Symphony No. 41, "Jupiter"; \$15.

JONES BEACH THEATER—Wantagh, L.I. (516-221-
1000). 9/3 at 8: Tiffany, with New Kids on the
Block; \$18.50. 9/4 at 8: Santana; \$18.50.

WESTBURY MUSIC FAIR—Westbury, L.I. (516-333-
0533). 9/4 at 7: Anne Murray; \$30.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/20. Tickets:
\$10-\$44. 8/30-9/11: Herbert's *Naughty Marietta* (in
English), Bergeson conducting; Theodore Pappas (de-
but) director and choreographer; sets by Oliver Smith,
new costumes by Andrew Marlay. 8/30, 9/1, 9/7, 9,
10 at 8; 9/3 at 2; 9/4 at 1: Cheryl Parrish (debut),
Marsee, Austin, Meadows, Galan, White, Davis, Jack
Kenny (debut), Billings, J. McKee, Langston, Yule,
Ledbetter, Bassett. 8/31, 9/2, 3, 6, 8 at 8; 9/10 at 2;
9/11 at 1: Dobish, Eckhart, Austin, Meadows, Galan,
Parcher, Beudert, Kenny, Billings, J. McKee, Lank-
ston, Yule, Ledbetter, Bassett. No performance eve-
ning of 9/4 and 9/11.

Other

LIGHT OPERA OF MANHATTAN—Through 9/18: *The Red
Mill*, by Victor Herbert. Playhouse 91, 316 E. 91st St.
(831-2000). Wed.-Sat. at 8; matinees Wed. at 2; Sat.
and Sun. at 3:30. \$17.50 Wed., Thur.; weekends \$20.
Seniors, students, children \$12.

LA GENERALA ALEGRE (*The General's Merry Wife*)—New
production of the zarzuela by Vives, with libretto by
Perrin and Palacios. Repertorio Espanol, at Gramercy
Arts, 138 E. 27th St. (889-2850). 9/3, 10, at 8; 9/18 at
3. \$16.

WEST END OPERA THEATRE—See Concerts for 9/4.

DANCE

Georgian State Dance Company

MARK HELLINGER THEATER—Through 9/4. The first
appearance here of the entire 75-member troupe since
1960, along with a group of four 8-10-year-old boys
from the company's school. Performance times and
tickets: Tue.-Sat. at 8, Sat. at 2, Sun. at 3: \$30-\$45.
Wed. at 2: \$20-\$35. 237 W. 51st St. (246-0102).

Other

**ANDREA DEL CONTE AND THE AMERICAN SPANISH
DANCE THEATER**—World Trade Center, Austin J. To-
bin Plaza. 8/30 at 12:15. Free.

DOWNTOWN DANCE FESTIVAL—At the World Trade
Center Austin J. Tobin Plaza: 9/1 at 12:15, The
Battery Dance Company. 9/2 at 12:15, Forces of Na-
ture. 9/6 at 12:15, Manhattan Tap. 9/8 at 12:15,
Moving Pictures/Lillo Way/Mark DeGarmo. 9/9 at
12:15, Overfoot—Jody Oberfelder-Riehm Dance
Company. At Chase Manhattan Plaza, Nassau at
Cedar Sts.: 9/6 at 12:15, the Battery Dance Company.
9/7 at 12:15, Manhattan Tap. 9/8 at 12:15, Forces of
Nature. Free.

RIVERSIDE PARK ARTS FESTIVAL—79th St. Rotunda,
near the Hudson River Boat Basin. 9/1, 9/2 at 7:30:
Sutrana Gospel Dance Theatre, with music ranging
from gospel to Motown. Free. Rain date Sat. at 5.

SUMMERSTAGE—Central Park Bandshell on the Mall,
72nd St. mid-park. 9/2 at 8:30: Paul Thompson and
Troop Three, a group of professionals and students;
choreography by Thompson, music by Marion Bran-
dis/Marta Renzi and the Project Co. Free.

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B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon-4. D Sun.-Thu. 4-9, Fri.-Sat. to 10. Private party room. (M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpafello, cannelloni amatritani. Open Tue.-Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.-Fri. noon-3:30, Br Sat.-Sun. noon-4:30. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. (M) AE, CB, DC.

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L Mon.-Sat. noon-5. Br Sun. 11 a.m.-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. Ent. Thu.-Sat. (M) AE, DC, MC, V.

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.-midnight, Mon. 7:30 a.m.-midnight, Tue.-Thu. 7:30 a.m.-1 a.m., Fri. 7:30 a.m.-2 a.m., Sat. 8 a.m.-2 a.m. (M) AE, CB, DC, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal

champagne with apples. Res. sug. D Tue.-Thu. 5-11, Fri.-Sat. to midnight. Champagne Br Sat.-Sun. noon-3. 1940s-style ent. Wed.-Sat. (M) AE, MC, V.

FLUTIE'S PIER 17—89 South St. (693-0777). River Room: Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.-Fri. 11:30 a.m.-5. Buffet Br Sat. 11 a.m.-4, Sun. to 9. D daily 5-11. Private parties for 10-400. (M) Oyster Bar: Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.-10. (I) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.-Fri. 11:30 a.m.-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.-Thu. 6-11:30, Fri.-Sat. to midnight. Pre-theater D Tue.-Fri. 6-7. Br Sun. noon-8. Ent. Closed Mon. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. from 7 a.m. L Mon.-Fri. 11:30 a.m.-3:30, Sat. noon-3:30. Champagne Br Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5-11:30, Fri.-Sat. 6-10:30. Dancing Fri.-Sat. eve. (M) AE, CB, DC, MC, V.

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.-Fri. 11:30-4, Br Sat.-Sun. 11-4. D daily 4-midnight. Pianist Tue.-Sat. Private parties for 150. (M-E) AE, CB, DC, MC, V.

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.-5. D Sun.-Thu. 5-11:30, Fri.-Sat. to midnight. (M) Oyster Bar: Spcls: oysters, chowder. Open for L and D daily noon-11. Classical music Sat.-Sun. noon-5. (I) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

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STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: grilled vegetable plate, seafood bourride with saffron, black and blue tuna. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. Ent. (M) AE, CB, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight, Sun. to 10. Br Sat.-Sun. 11:30 a.m.-4. (I) AE, DC, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. Classical guitarist. (E) Hors d'Oeuvre and City Lights Bar: Jacket required. B Mon.-Fri. 7 a.m.-10:30 a.m. International hors d'oeuvres Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon-3. Res. nec. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

Greenwich Village

BLUE WILLOW—644 Broadway, at Bleecker St. (673-6480). Casual. International. Spcls: shrimp seafood gumbo, boneless brook trout Mediterranean, dishes prepared without salt. L Mon.-Fri. 11:30-5. D Mon.-Sat. 5-2 a.m. Br Sun. 11-5. Ent. (I) AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon-4. D Mon.-Thu. 4-midnight, Fri.-Sun. to 1 a.m. Also 63 Carmine St. (675-3312). (I) AE, DC, MC, V.

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Private parties 40-80. (I) No credit cards.

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.-Fri. 9 a.m.-noon. Br Sat.-Sun. 9:30 a.m.-4:30. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. (I-M) AE, MC, V.

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.-Sat. 11:30 a.m.-3. Br Sun. noon-4. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11. Fri.-Sat. to 11:30, Sun. 5-10. (M) AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken

classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. (E) **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M) **AE, CB, DC, MC, V.**

LUI FLORIDA BAR—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Seafood. Spcls: grilled fish: tuna, calamari, shrimp; steamed fish, Key lime pie. Res. sug. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 3 a.m. (M) **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.-Sat. 6-midnight, Sun. 5-10. (M-E) **AE, DC, MC, V.**

MONTES—97 Macdougall St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.-Sun. noon-11. Closed Tue. (M) **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. (M) **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St. (675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon-4. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Sidewalk cafe. (M) **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.-Sun. noon-3. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Guitarist evenings. (M) **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and ice cream. Res. sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-12:30 a.m. Br Sat.-Sun. 11 a.m.-5. (I-M) **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) **AE, DC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.-Thu. 5-11:30, Fri.-Sat. to midnight, Sun. 4-11. (I-M) **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1-3. D daily 5:30-midnight. Private parties. (M) **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougall St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. from 7. Br Sun. noon-3:30. Ent. nightly and Sun. Br. (E) **AE, CB, DC, MC, V.**

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sun. noon-4. (M) **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scallopine of veal with mushroom or lemon sauce. Res. sug. D only Mon.-Fri. 6-11. Pianist Mon.-Fri. Free D parking. Closed Sat.-Sun. except for private parties. (M) **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioché; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5:30-11. Private parties for 6-70. (M) **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Br Sun. 10:30 a.m.-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thu. 11:30 a.m.-10:30, Fri.-Sat. to 11, Sun. noon-10:30. (M) **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5:30-11. Closed Sat.-Sun. (M) **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli funghi, angel hair with shrimp sauce, paglia fino papolina. No res. L daily 11 a.m.-3. D daily 4-11. (I) **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts. (477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.-Fri. 11:30-4:30. D Tue.-Sat. 5:30-10. Br Sat.-Sun. 10-3:30. Closed Mon. (I-M) **No credit cards.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronese, lemon chicken. Res. sug. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to 12:30 a.m. Private parties for 50. (I-M) **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th-21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon-3. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. (M) **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Wed. 5:30-11, Thu.-Sat. to midnight. Bar till 2 a.m. Private parties for 50. Closed Sun. (M) **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Sat. 4-9:15. Private parties for 45. Closed Sat.-Sun. (M) **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.-Thu. noon-11:30, Fri.-Sat. to 12:30, Sun. to 10:30. (M) **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. noon-4. (I) **AE, MC, V.**

OLE—434 Second Ave., bet. 24th-25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30 a.m.-3. D Sun.-Thu. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. (I-M) **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open

Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermen's platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.-Fri. 11-5. D Mon.-Fri. 5-10, Sat. from 4. Private parties for 50. Closed Sun. (M) **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) **AE, DC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Casual. American/continental. Spcls: chicken pot-pie, rack of lamb au beurre rouge, Portuguese cassoulet, rigatoni alla griglia. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11, Sun. to 9. Br Sun. 11:30-3:30. (I-M) **AE, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Fri. from 6-10:30. Closed Sun. (E) **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sautéed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11. Closed Sun. (M) **AE, CB, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'olio e limone, piccata alla lombarda. Res. sug. L daily noon-3. D daily 5:30-11:30. (M) **AE, CB, DC, MC, V.**

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue.-Sat. 5-midnight. Tapas bar. Complete D. Ent. Closed Sun.-Mon. (M) **AE, MC, V.**

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 4:30-10. Private parties for 75. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.-3. Private parties for 25-500. (I-M) **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, Cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-midnight. Closed Sun. (I-M) **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.-Fri. 11:45 a.m.-3:30. D Mon.-Fri. 3:30-9. Complete L and D. Closed Sat.-Sun., except for private parties. (I) **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sautéed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. (M) **AE, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.-9. Bar till 2 a.m. (M) **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.-Fri. 11 a.m.-3. D daily 5-11. S Mon.-Sat. 11-2 a.m. Re

RESTAURANTS

duced D parking after 6. Ent. nightly. (M)

AE, DC, V.

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Tue.-Fri. noon-3. D Sun., Tue.-Thu. 5:30-11, Fri.-Sat. to 12:30 a.m. Private parties for 100. Closed Mon. (M)

AE.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th-15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 and all day Sat.-Sun. (M)

AE, CB, DC, MC, V.

PAMPLONA—822 Sixth Ave., bet. 28th-29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. from 6. Private room for parties. Closed Sun. (I-M)

AE, CB, DC, MC, V.

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.-Fri. noon-4. D Mon.-Wed. 4-midnight, Thu.-Sat. 4-1 a.m. Closed Sun. (M)

AE, MC, V.

WOODS—148 W. 37th St. (564-7340). Casual. New American. Spcls: poached sole with creme fraiche and horseradish, medallions of veal with shiitake mushrooms, steamed vegetable plate. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-9:30. Closed Sat.-Sun. (M)

AE, CB, DC, MC, V.

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York, and Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. (E)

AE, MC, V.

43rd-56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.-Fri. 11 a.m.-4. D Mon.-Sat. 4-midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. (I-M)

AE, CB, DC, MC, V.

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30, Sun. 12:30-10. (I-M)

AE, CB, DC, MC, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: smoked salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug. B daily 7 a.m.-11 a.m. L daily noon-2. D daily 6-10:30. Br Sat. 11 a.m.-2:30. Champagne buffet Br Sun. 11:30 a.m.-3. Prix fixe L and D. Piano bar 5:30-1 a.m. (M)

AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 5-10:30 and Sun. Br. (E)

AE, CB, DC, MC, V.

THE BOX TREE—250 E. 49th St. (758-8320). Formal. International. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.-Fri. noon-2. D nightly 6-10. After-theater S nightly 10:30-11:45. Private parties for 30. (E)

No credit cards.

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.-11 a.m. Br

Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. (M)

AE, CB, DC, MC, V.

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon-3. D daily 5:30-11. Free D parking after 6. (M)

AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thu. 11:30 a.m.-11, Fri. to midnight, Sat. 5-midnight. Br Sun. 11:30 a.m.-3. (M)

AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.-3. D daily 6-11:30. Private rooms for 8-60. (E)

AE, CB, DC.

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E)

AE, CB, DC, MC, V.

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M)

AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I)

AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). *Cafe Suisse*: Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) *Drake Bar*: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M)

AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.-Fri. noon-1, Sat. 5-1 a.m. Ent. Closed Sun. (M)

AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. *Pool Room*: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) *Grill Room*: Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30, desserts 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (E)

AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. (M-E)

AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M)

AE, DC, V.

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-10. Free parking after 5. (M)

AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: cote de veau à la creme d'herbes fraiches, le cassoulet du Chef Toulousain, bay scallops sautees aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E)

AE, CB, DC, MC, V.

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin soufflé with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 7-10:30, Sat. 6-10:30. Closed Sun. (E)

AE, CB, DC, MC, V.

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086). Casual. French bistro. Spcls: endive salad with

Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11, Sun. 5:30-10. Private parties for 20-30. Reduced parking after 6. (M)

AE, CB, DC, MC, V.

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Pre-theatre D 5:30-6:45. Private parties. Closed Sun. (E)

AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5-10. Complete L and D. Closed Sat.-Sun. through Aug. (M)

AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed through 9/7. (E)

AE, DC.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E)

AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E)

AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed through 9/6. (E)

AE, CB, DC.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E)

AE, CB, DC, MC, V.

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.-Fri. noon-10, Sat. 5-10. Closed Sun. (M)

AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Champagne Br Sat.-Sun. noon-5. (M)

AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to midnight. Closed Sun. (M-E)

AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. (M)

AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M)

AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M)

AE, CB, DC, MC, V.

TANG'S CHARLOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.-Fri. 11:30-3, Sat.-Sun. noon-5. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Private parties for 10-30. (M)

AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. eves. Closed Sun. (M)

AE, CB, DC, MC.

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radic-

chio trevisana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Private parties for 20-150. Closed Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant and Cocktail Lounge: Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. to noon. L Mon.-Sat. 11:30 a.m.-3. Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ULGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

IQUAVIT—13 W. 54th St. (307-7311). Atrium: Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. (E) Cafe: Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Closed Sun. (M) AE, MC, V.

U TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

ARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E) AE, CB, DC, MC, V.

ENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables. Rocky's choice, Benihana surf and turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also 120 E. 56th St. (593-1627). (M) AE, CB, DC, MC, V.

IFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11 a.m.-5. Br Sun. noon-3. D daily 5-midnight. Pre and post-theater D. (M) AE, CB, DC, MC, V.

IRAMBA I—918 Eighth Ave., bet. 54th-55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

NTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-11. Bar till 3 a.m. nightly. Private parties for 300. (M) AE, CB, DC, MC, V.

ARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Sandwich counter Sat. 11:30 a.m.-7. Closed Sun. (M) AE, CB, DC, MC, V.

LSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomodoro. Res. sug. Open for L and D Mon.-Thu. noon-11:30. Fri.-Sat. to midnight. Pre-theater D 5-7. Private parties for 20-80. Free D parking 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

SET—30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L

Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon-midnight daily. (M) AE, CB, DC, MC, V.

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.-Sat. 11:30 a.m.-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Complete L and D. (I) AE, CB, DC, MC, V.

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). Adrienne: Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. 7:30-11. L Mon.-Fri. noon-2:30, Sat.-Sun. to 3. D Mon.-Sat. 6-10:30. (E) Le Bistro d'Adrienne: Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.-Fri. noon-3:30. D Mon.-Fri. 7-midnight, Sat.-Sun. from 6. (M) AE, CB, DC, MC, V.

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon-3. D daily 5-11:30. Also Iroha Sushi—1634 Broadway, bet. 50th-51st Sts. (315-3808). (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L and D. Private parties. Free parking 6-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

JOE'S PIER 52—163 W. 52nd St. (245-6652). Casual. Seafood. Spcls: shrimp your way, shrimp and lobster stir-fry, oversize prime ribs, bouillabaisse. Res. sug. D daily 5-midnight. Ent. Wed.-Sun. (M-E) AE, CB, DC, MC, V.

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.-Fri. noon-4. D daily 4-11:15. Pianist nightly from 6 p.m. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) AE, DC.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theater D 5-8. Post-theater D 10-1 a.m. Private parties for 10-200. Free parking from 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savory cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed through 9/6. (E) AE, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.-Fri. 11 a.m.-

midnight, Sat. from 5:30. Closed Sun. (I) AE, DC, MC, V.

PASTA BELLA—754 Ninth Ave., at 51st St. (307-5484). Casual. Italian. Spcls: veal fiorentino, swordfish capriccioso, scallopine pasta bella. Open Mon.-Thu. noon-11, Fri.-Sat. noon-midnight, Sun. 1-11. (M) AE, MC, V.

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cote, lobster thermidor, tournedos Rossini. Res. nec. D Tue.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Dancing. Private parties. Closed Sun.-Mon. (E) The Rainbow Promenade: Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-2 a.m., Sun. 4-11. Br Sun. 11:30-3. (I-M) AE.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6-10. Cocktails from 5. Complete D. Pianist Fri.-Sat. 6-midnight. (M) AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Free D parking after 5. Closed Sun. (M-E) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) No credit cards.

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 20-150. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. (M) AE, CB, DC, MC, V.

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res. sug. Br Sun. 10:30 a.m.-2:30, Wed. 11 a.m.-2:30. D Mon.-Sat. 5:30-midnight, Sun. 6-11. (E) AE, CB, DC, MC, V.

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also 256 East 49th St. (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. (M) AE, CB, DC, MC, V.

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. 5-10. (M-E) AE, CB, DC, MC, V.

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Tue.-Sun. 6-10:30. Closed through 9/6. (E) AE, DC, MC.

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. (M) AE, CB, DC, MC, V.

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.-Sat. 7

RESTAURANTS

a.m.-11:30 a.m., Sun. 7 a.m.-10 a.m. L Mon.-Sat. noon-2:30. Br Sun. 10 a.m.-2:30. D daily 5:30-10:30. Pre-theater D 5:30-7. Post-theater D 10:30-midnight. Pianist Tue.-Sat. and Sun. Br. (M-E) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.-Fri. 7:30 a.m.-9:45 a.m. Prix fixe L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC.

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. (M) AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux légumes fondants, Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sun. 11 a.m.-4:30. Light menu Mon.-Sat. 3:30-6. D Mon.-Sat. 5:30-1 a.m. S Sun. 5:30-11. Pre-theatre D 5:30-7:30. Post-theatre D 10:30-1 a.m. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10, Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. (M-E) **Oak Room:** Dress opt. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30 a.m.-11:30 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-2:45. Tea Mon.-Sat. 3:30-6:30, Sun. from 4. D Mon.-Sat. 6-1 a.m., Sun. to midnight. (E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 11. Closed Sun. (E) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.-Sat. 11 a.m.-4. D Sun.-Thu. 4-1:20 a.m., Fri.-Sat. 4-3:20 a.m. Pianist Tue.-Sat. (I) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. (M) AE, CB, DC, MC, V.

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.-Sat. noon-1 a.m., Sun. to midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: Caesar salad, prime rib, veal chop, lobster tail. Res. sug. L daily noon-3:30. Br Sat.-Sun. noon-3:30. D daily 5-10. S daily 10-midnight. Private parties for 75. (M) AE, CB, DC, MC, V.

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endivia al ferri, carpaccio arugula e grana. Res. sug. L and D daily 11:30 a.m.-2 a.m. (M) AE, CB, DC, MC, V.

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.-Sun. 5:30-11. Private parties for 16-24. Closed through 9/5. (M) AE.

AUNTIE YUAN—1191A First Ave., bet. 64th-65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon-4. D daily 4-midnight. (M) AE, CB, DC.

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stamperde platter including nachos, spicy chicken wings, chili. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-4:30. (M) AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30 a.m.-3:30, Sun. to 4. Outdoor cafe. (I-M) AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. (M-E) **Benelmans Bar:** Cocktails daily noon-1 a.m. **Gallery:** Tea daily 3:30-5:30. AE, CB, DC, MC, V.

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-2 a.m. Pianist Tue.-Sat. from 11. Private parties. (M) AE, MC, V.

IORELLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4:30. D Mon.-Sat. 4-midnight, Sun. to 11. Private parties for 20-200. (M) AE, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. (I) AE, CB, DC, MC, V.

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto,

veal midoriyaki, lamb kocho. Res. sug. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E)

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. and 8/28-9/5. (E) AE, MC, V.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTA—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: snapper, veal scallopini, cannaloni. Res. sug. L and D menu Mon.-Thu. noon-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon.-Fri. 11 a.m.-5. Br Sat.-Sun. noon-4. D daily 5-1:30 a.m. Bar til 4 a.m. (I) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper poêlé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.-10 a.m. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LETIZIA—1352 First Ave., bet. 72nd-73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 2:30-11:30, Sat. 4-midnight, Sun. 2:30-10:30. Private parties for 75. (M) AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassée of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3. Private parties. (M) AE, CB, DC, MC, V.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille d'jonnaise moules marinière, paillard de veau grillé au basilic, migons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.-Sat. noon-11. Private parties 40-125. Closed Sun. (M) AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th-65th Sts. (861-8820). Casual. Continental. Spcls: chicken breas sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30 a.m.-4. (M) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.-Fri., black tie Sat. French. Spcls: salad de caillies au foie gras, salade de langoustines et ho mard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Close through 9/5. (E) AE, DC.

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/ruscan. Spcls: pappu delle allo stracotto, ravioli casarecci al salmone affum cato, fegato di vetella alla salvia. Res. sug. L daily noon-4:30. D daily 5-11:30. (M) AE, CB, DC, MC, V.

MUMBLES—1491 Second Ave., at 78th St. (77-8817). Casual. Regional American. Spcls: grille chicken with three sauces, Caribbean steamed group with plantains, 8-oz hamburger, broiled fresh fish pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m. Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. noon-

Also 1622 Third Ave., at 91st St. (427-4355). (I) AE, MC, V.

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5-11. Piano bar. (M) AE, DC, MC, V.

PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. (M) AE.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St. (838-8000). Café Pierre. Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. The Rotunda: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

PIE POLI—840 Madison Ave., at 69th St. (535-9140). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.-10 a.m. Br Sat.-Sun. noon-3. L daily noon-2:30. D daily 6-10. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

ASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D daily 4:45-3 a.m. Br Sun. 11:30 a.m.-5. Music nightly from 9. (I) AE, MC, V.

HE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, confit of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.-Sat. 5:30-11:30, Sun.-Mon. to 10:30. Br Sun. 11:30-3:30. Pianist Mon.-Sat. and Br. (M) AE, CB, DC, MC, V.

AGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. (M) AE, CB, DC, MC, V.

ISSELLINI—1134 First Ave., bet. 62nd-63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.-Sat. noon-4. Champagne and caviar Br Sun. noon-4. D daily 5-midnight. Pre-theater D Mon.-Sat. 5-7. Private parties for 60. (M) AE, CB, DC, MC, V.

IPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30 a.m.-4. Sun. from 11 a.m. Ent. Private parties. (M) AE, DC, MC, V.

IN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.-Sat. noon-2:30. Br Sun. 11:45 a.m.-3. D daily 5:30-10. Pianist. Private parties for 80. (E) AE, CB, DC, MC, V.

CHUAN WOK—1694 Second Ave., bet. 87th-88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au on appetit shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 2-11. (I) AE, MC, V.

TE OF THE APPLE—1000 Second Ave., at 53rd St. (751-1445). Casual. American. Spcls: cheese burger, italian burger, middle eastern burger, potato skins. Open Sun.-Thu. 11 a.m.-1 a.m., Fri.-Sat. to 2 a.m.

Also 283 Columbus Ave., at 73rd St. (873-8892). Open Sun.-Thu. 11 a.m.-midnight, Fri.-Sat. to 1 a.m. (I) AE.

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. (I) AE, DC, MC, V.

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. 11:30-4. D daily 5:15-midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampee platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 5-midnight. (M) AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon.-Sat. 5:30-11:30, Sun. 6-10. Pianist Mon.-Sat. and Br Sun. (M) AE, MC, V.

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. (M) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruita de mare, grillade of chicken. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theatre D 5-7. Ent. (M) AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M) AE, MC, V.

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.-Fri. 11 a.m.-3. D Sat.-Thu. 3-11:30, Fri. to 9. (M) AE.

FIORIELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. (M) AE, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. (M) AE, CB, DC, MC, V.

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.-Fri. 9 a.m.-11 a.m. Br Sat.-Sun. 10-4. L daily 11 a.m.-4. D Mon.-Thu. 4-midnight, Fri.-Sun. 4-1 a.m. (I) AE.

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thu. 4-2 a.m., Fri.-Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed Sun. through July and August. (M) AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk café. (M) AE, CB, DC, MC, V.

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11:30, Sat. 9 a.m.-11:30, Sun. 9 a.m.-5:30, Mon. 6-11:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M) AE, DC, MC, V.

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 5:30-midnight, Sun. 4-10. Private party rooms. (M) AE, CB, DC, MC, V.

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 5-11. Ent. Tue.-Sun. (M) AE, MC, V.

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpiniello, fresh fish. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consommé, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D Sun.-Thu. 6:30-11, Fri.-Sat. 7-11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. Tue.-Sat. and Br Sun. Private parties for 300. (E) AE, CB, DC.

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

CENTRAL PARK ZOO—The new Zoo has been open a bare month, and is drawing friendly, curious crowds, seasoned New Yorkers as well as out-of-towners who may not even be aware that it was closed for such a long time. Entrance at 64th St. and Fifth Ave.; admission \$1; seniors 65 and over, 50 cents; children 3-12, 25 cents. Hours, through Oct.: Mon.-Fri. 10-5; Sat., Sun., holidays (including 9/5) 10-5:30; also, through Sept., open Tues. until 8 p.m.

FESTIVALS AND FAIRS don't stop, even for the Labor Day weekend, and anyone left in the city will find a variety of outdoor events in that highly variable category. On the Monday holiday itself, the Pyramid Club invites everybody to an al fresco day-into-evening of free-style performances by several of its regular actors, dancers, comedians, musicians, impressionists, and artists. It's **Wigstock '88**, at Tompkins Square Park, Ave. A and 7th St., from 2 to 8 p.m. Forty-plus entertainers will take to the bandshell stage—Ethyl Eichelberger, John Kelly, Joey Arias, Das Furlines, Peter Zarella's Love Delegation, Mme. Ekathrina Sobchenskaya, Joey Heatherock, Lypsinka, International Chrysis, and lots more—maybe not all of them are precisely for every age group, but there's something for everybody (we're told). Rain date is 9/12... For specifics on the **Stay in School Youth Concert and Rally**, 9/3, see Concerts for that date, on page 84... Away from a modern-city mode, how about the annual **Richmond County Fair**, 9/3, 4, 11 a.m.-7 p.m., at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1611). This is a family-style end-of-season festival, with frog-jumping, bed-racing, and other contests; a diaper derby and pet and cooking/craft competitions, with old-style demonstrations; ethnic foods as well, again with down-home-style specialties, and plenty of entertainment. Admission is \$4, with children \$1... Brooklyn's annual **West Indian-American Day Carnival Parade**, 9/5, starts at 10 a.m. at Utica Ave. and Eastern Pkwy., and continues just about all day, until 6 p.m., along the Parkway to the reviewing stand at the Brooklyn Museum. There'll be dozens of floats, even more bands, and hordes of colorfully dressed paraders and musicians, all moving to Caribbean rhythms. Everybody's invited to join in along the way, or tag on at the museum and join the bands and marchers who keep the parade going in the other direction. New for the celebration this year: a **Kiddie Carnival** Sat. and Sun., 1-5, in the museum's parking lot. On Sat. only, there'll be a parade for youngsters, also with costumes and open to all kids, assembling at 10 a.m. at President and Nostrand and winding up at the Carnival for more fun and games... Also in Brooklyn, over the entire weekend, the **Caribbean American Family Day Cultural Extravaganza** 9/2-5, includes lots of entertainment, pony rides, other rides for all ages; demonstrations of body building, martial arts, boxing; soccer, beauty contests, cultural events and displays from Caribbean, Latin American, and African countries as well as U.S. and Afro-American groups; and, naturally, foods from just about every land represented. The daily (and nightly) hours are long, to accommodate the traditionally gala revelers on this party-mood weekend: Fri., 8-midnight; Sat., Sun., and Mon., 1-midnight. Admission is \$5, children 12 and under \$2; four-day tickets, \$12 and \$5. Note: a full-length documentary will be filmed over the weekend; it all happens at Old Boys & Girls High School Field, Rutland Rd. between Troy and Schenectady Aves.; phone 718-346-4790 or 718-953-9269.

FOR BROWSERS AND BUYERS—As we note on page 26, the **Washington Square Outdoor Art Exhibit** opens this weekend, 9/3, 4, 5, from noon to sundown daily, for its three-weekend run, on the streets around the Square at the foot of Fifth Ave. You'll find over 300 of today's hardworking artists exhibiting (most in

person) paintings and drawings, sculpture and crafts, officially on University Pl. from 13th St. to Waverly Pl., Washington Square East to 3rd St., LaGuardia Pl. to Houston St., and on Fifth Ave. between 10th and 8th—but they seem to spill over onto nearby turf, too... Another annual, but this one in its final weekend, is the **Autumn Crafts Festival** at Fordham University Lincoln Center Plaza, Columbus Ave. and 62nd St. Hundreds of crafted one-of-a-kind wares from top-ranked artisans, in all price ranges, as well as entertainment and crafts demonstrations. 7-11.

FAIRS OUT OF TOWN, too, if you're headed out or up: The **Annual Jewish Arts Festival of Long Island**, 9/4, 5, will be at the Suffolk YM & YWHA, 74 Hauppauge Rd., Commack. There's a 47-acre campus as fair grounds, and six stages for simultaneous performances in Jewish cultural arts—opera, klezmer sounds, dance, theater, jazz, Middle Eastern music, and, at 4:30 Mon., a 50-piece orchestra conducted by David Amram. Freddie Roman and Yakov Smirnoff are among the other on-tap personalities. Also crafts and foods that include kosher-Indian. Hours are 10-6, rain or shine, and admission is \$10, seniors and students \$8, under 12 free (516-938-4600)... It's an extended holiday weekend for the **New York Renaissance Festival**, at Sterling Forest, Tuxedo, open Labor Day, 9/5, as well as the usual Sat. and Sun. dates (through 9/18). Costumed entertainers, music, crafts, a marketplace, folk artists, dancers, Shakespeare, Punch and Judy, and lots more; \$12, children 6-12 \$5; 11-6 each day.

CALENDAR REMINDERS—It's the last few days—through 9/2, Mon.-Fri., 11-3—for sampling free iced or hot **Colombian coffee** on the terrace at the Colombian Center, 140 E. 57th St. One can also see a film about how the coffee is grown, "from the ground up"... Two **Career Nights at NYU** to think about: 8/30, 6-8, "Starting a Career in Information Technologies," at Loeb Student Center, 566 LaGuardia Pl. at Washington Square So. (998-7190); 9/7, 6-8, "Sports and Special-Event Marketing," at J.C. Penney Lecture Hall, 48 Cooper Square (998-7215).

TOURS

GREENWICH VILLAGE HISTORY—9/4 at noon: Take a history walk of Greenwich Village with Joyce Gold and see some of the area's oldest houses; also, learn about literary figures from the past. \$8 (242-5762).

PEDDLER'S PACK WALKING TOUR—Lower East Side Historic Conservancy walk, beginning in the theater at 97 Orchard St. (between Delancey and Broome Sts.) with an introductory program; a costumed actor-guide takes over for the tour of the Lower East Side—Hester St., the public baths, a yeshiva, other sites. Every Sun. at 1; \$12, children \$6 (431-0233).

LOWER EAST SIDE—"The Immigrant Experience," a special 2½-hour holiday stroll with Michael Jay Levin. 9/4 at noon. Must reserve (924-7187). \$10.

GUIDE SERVICE OF NEW YORK—9/3, 9 a.m.-5:30: "Lady Liberty's Melting Pot Tour"; includes a ride on the Staten Island Ferry, bus excursion to three city boroughs, ethnic communities like Little Ukraine, a Hasidic neighborhood, Chinatown, the Polish East Village, et al; \$39, includes lunch. Reserve (408-3332).

SIDEWALKS OF NEW YORK—8/31 at 7:30 p.m.: **Is There a Specter in the House?**, a seance with psychic-researcher Lewis Harrison, at a SoHo spot (one-drink minimum, drinks and tips and food not included in fee); \$10; call to reserve (517-0201).

FULTON FISH MARKET TOUR—Sponsored by the South Street Seaport Museum first and third Thur. of each month. 9/1, 6 a.m.-7:30 a.m.: Enjoy a Manhattan clam chowder breakfast and tour the largest wholesale

fish market in the country; tour begins at 171 John Street, between South and Front Sts. \$15. Reserve (669-9416).

CENTRAL PARK—9/4 at 10 a.m.: "Walks and Talks: Fall Migration"—Spend a morning in the Ramble with naturalist Sarah Elliott and the Rangers; bring binoculars and field guides to Loeb Boathouse, northeast corner of the Lake at 74th St. Call 397-3080 for reservations and information.

BROOKLYN HISTORICAL SOCIETY—9/4 at 1:30: "The New Little Italy: St. Rosalia's Festival in Bensonhurst"—Join the descendants of Sicilian immigrants; enjoy food, games, and see a religious altar; meet outside the 18th Ave. station for the N train, on 18th Ave. near 63rd St. \$5 (718-624-0890).

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 9/3, Cunningham Park, Queens; 9/4, Marine Park, Brooklyn.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): A Woodlands walk every Sun. at 1; \$2. Guided walks, with a different theme each Sat. at 10:30 a.m.; \$2... **Brooklyn Botanic Garden**, 1000 Washington Ave. (718-622-4433): Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions; free... **Wave Hill**, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free... **Clay Pit Ponds State Park Preserve**, Charleston, S.I. (718-967-1976). 9/4, 11 a.m.-noon: "Abraham's Pond Trail"—Enjoy a morning walk and take in the various sights and sounds; 9/4, 1-3: "Late Summer Nature Walk"—Take an in depth look at some late blooming wildflowers such as asters and goldenrods on this nature walk; both free (reserve).

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wuritzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at regular intervals daily, 10:15 a.m.-4:30, from the main lobby; \$5. Note: when a stage show is scheduled, some tours are canceled; phone to confirm (246-4600, ext. 279).

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: **Bronx**: 9/3 at 7 p.m.: "Into the Night"—Venture into Van Cortlandt Park and explore the world of nocturnal animals; bring a flashlight and meet the Rangers at Mosholu Ave. and Broadway (548-7070); 9/4 at 1: "Rocking Pelham Bay"—See the crevices, sparkles, and color of the rocks of Pelham Bay Park; meet at the Pelham Bay Park Environmental Center, section 2 at Orchard Beach (885-3446); **Brooklyn**: 9/3 at 1: "Brooklyn Geology"—Discover how the neighborhoods of Brooklyn were named for the land under them; meet the Rangers at 3rd St. and Prospect Park West. 9/4 at 11 a.m.: "All Things Green and Wonderful"—Join the Rangers for a tour of Sunset Park; meet at 42nd St. and 7th Ave.; 9/4 at 1: "Cemetery Walk"—Tour the Quaker Cemetery on a parcel of private land in the midst of Prospect Park; meet the Rangers at 16th St. and Prospect Park Southwest. 718-287-3400; **Manhattan**: 9/3 at 11 a.m.: "Not Just For Frying"—Take a walk with the Rangers through the historic Cast Iron District; meet at Duane Square, corner of Canal and Grand Sts. west of 6th Ave. 397-3080; **Queens**: 9/3 at 1: "Those Scampering Squirrels"—Learn about the grey squirrel and its adaptive abilities; meet the Rangers in McNeil Park, Poppenhusen Ave. and 119th St. 718-699-4204; **Staten Island**: 9/3 at 2: "A Walk Through Bloomingdale Park"—Join the Rangers and explore one of Staten Island's future city parks; meet at Maguire Ave. and

Drumgolle Rd. West; 9/4 at 2: "Seashore Treasure Hunt"—Search for a bounty of shells and creatures; meet at Wolfe's Pond Park, parking lot, on Cornelia Ave. off Hyland Blvd. 718-816-5456.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). \$5.75 adults, \$5.25 students and senior citizens, \$3.25 children (877-1800, ext. 512).

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. 9/4: "Old Westbury Gardens"—Walk through a nice residential section and then past huge estates (about 3-miles each way and 1 mile in the gardens); meet at Penn Station, LIRR level, near ticket windows at 10:30 a.m. to take 10:58 a.m. train to Westbury; can also meet at Westbury RR station at 11:45 a.m.; \$8 (roundtrip plus \$3 admission to grounds). Call Pat O'Malley 212-924-7486.

SPORTS

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 9/5 at 4:05; 9/6, 9/7 at 7:30; vs. Cleveland. \$7.50-\$11. ... **Mets**, Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 8/29, 30 at 7:35; 8/31 at 1:35; vs. San Diego. 9/2 at 7:35; 9/3 at 2:20; 9/4 at 1:35; vs. Los Angeles. \$6-\$11.

FOOTBALL—Giants, Giants Stadium, E. Rutherford, New Jersey (201-935-8111). 9/5 at 8: vs. Washington Redskins. \$18, \$21. Sold out.

TENNIS—U.S. Open Championships, 8/29-9/11. Defending champions Ivan Lendl and Martina Navratilova are expected, along with Boris Becker, Jimmy Connors, Andre Agassi, Yannick Noah, Steffi Graf, Chris Evert, Gabriela Sabatini, Lori McNeil, and many others. 8/29, 30, 9/4, 9, 10 at 11 a.m. only. 8/31, 9/1, 2, 3, 5, 6, 7, 8, at 11 a.m. and 7:30. Women's semi-finals: 9/9; Finals: 9/10. Men's semi-finals: 9/10; Finals: 9/11 at noon. USTA National Tennis Center (718-592-8000), Flushing Meadows Park, Queens. \$10-\$32.

HORSE RACING—Belmont Fall Meeting through 10/17 (718-641-4700). Daily except Tue.; post time, 1:00. \$2.50, Grandstand; \$5, Clubhouse. Featured: 8/31, Gazelle Hdcp.; 9/1, Mohawk (NYB); 9/2, Leixable; 9/3, Boojum Hdcp.; 9/4, Manhattan Hdcp.; 9/5, Jerome Hdcp..

CHILDREN

JINDERELLA WORE COMBAT BOOTS—A children's comedy that takes a different look at the "Ella" family. Fri. at 5; Sat. at 1; Sun. at 1, through 9/18. Westside Arts Theatre, 407 W. 43rd St. (541-8394). \$7.

IDS GO NUTS OVER SQUIRRELS—Enjoy the adventures of our furry friends in an entertaining skit by the Crotona Park Rangers. 9/3 at 1:30. Crotona Park Nature Center, Charlotte St. and Crotona Park East, Bronx (589-0096). Free.

COUNTY FAIR PRACTICE DAY—Practice the skills you need to win a County Fair ribbon. 8/31, 9/1, at 2. Recommended for ages 4-14. Richmondtown Restoration, Staten Island Historical Society, 441 Clarke Avenue (718-351-9414). Adults: \$4; children, \$3 (Reserve, limited to 30 children per session.).

IOVIES—Every Wed. afternoon at 2:30 through 8/31, see a different children's film; 8/31: *Doctor De Soto*; *Anatole and the Piano*; *Norman the Doorman*; *Mickey Mouse in the Band Concert* (ages 4-8). New York Public Library, Chatham Square Branch, 33 East Broadway (964-6598). Free. ... **Film Shorts**, Hudson Park Branch Library (243-6876), 66 Leroy St., every Tues. through 8/30, at 10:30 a.m. 8/30: *Boasting*; *Blueberry Subway Jam*; *Mouse and the Motorcycle*. Free. ... **Children's Fantasy Film Classics**, Donnell Library Center (621-0636), 20 W. 53rd St., every Tues. through 8/30, at 11 a.m. and 1:30. 8/30: *The Wizard of Oz*. ... Brooklyn Central Library at Grand Army Plaza (718-780-7759), Mon. through 8/29, at 2. 8/29: *The Red Balloon*; *Waffles*. Free.

1TH STREET REPERTORY COMPANY—Every weekend: *The Rose That Refused to Bloom*, Sat. at 1 and 3; *The Snow White Show*, Sun. at 1 and 3. 50 W. 13th St. (675-6677). \$4.

THE WIZARD OF OZ—The Frank Baum classic set to an original country-and-western musical score. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). \$3.75 (reserve).

SUN TALES—Nina Jaffe draws on oral traditions from around the world for stories of the sun. 8/31 at 2. The Brooklyn Historical Society (718-624-0890), 128 Pierrepont St., Brooklyn. \$Free.

SPECIAL EXHIBITS—Timeless Tales: Three Centuries of Children's Books—Over 200 manuscripts, rare editions, original art, and illustrations representing the most beloved children's books from the 17th-century to the present. Through 9/3 at the New York Public Library, Central Research Library, Fifth Ave. at 42nd St. (930-0501). Mon.-Sat., 10 a.m.-6. Free. ... **Children's Fire Prevention Art**—Posters, banners, games, and art constructions by students, grades K-9 from the New York City Public School System, that reflect the lessons of fire safety and prevention; through the summer at the New York City Fire Museum, 278 Spring Street (691-1303). Mon.-Fri., 10 a.m.-4; call for weekend hours. Donation. ... **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30. **City Play**—Traces the impact of play activities in New York City by incorporating and transforming the environment; photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. Both exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.-Sat., 10 a.m.-5, Sun. and holidays, 1-5. Free with admission; adults, \$3; children, \$1; families, \$5.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 9/3, 1-2:30: "Cloud Chasers"—Make a kite or windsock to ride the winds of fall. Free (reserve). ... **The Hans Christian Andersen Statue**: 72nd St. and Fifth Ave. in Central Park (397-3165): Every Sat. at 11 a.m. enjoy a story. 9/3, *Trickster Stories* by Diane Wolkstein. Free.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 8/29-9/2, all day: "Button Making Workshop," a program for children ages 8-12 at the Yorkville branch, 222 E. 79th St. (744-5824). ... 8/31 at 1:30: "Dino Show," a slide show and activities about dinosaurs at the Jefferson Market branch, 425 Ave. of the Americas (243-4334). ... 9/6 at 4: "Mask Making Workshop," a program presented by Sarah Germain at the 125th Street branch, 224 E. 125th St. (534-5050). ... **Bronx**: 8/30 at 4: "The Turtle's Magic Song," a shadow puppet play based on a Brazilian folk tale at the Grand Concourse branch, 155 E. 173rd St. (583-6611). ... 9/1 at 11 a.m.: "Button Making Workshop," a program for ages 8-12; also, 9/6 at 3:30: "Animal Program," with Theo Powell and his animal friends; both at the Francis Martin branch, 2150 University Ave. (295-5287). ... 9/6 at 4: "Puppet Show," a program based on a Caribbean folk tale at the Hunt's Point branch, 877 Southern Blvd. (542-2996). ... 9/6 at 4: "The Lion and the Mouse," presented by the Puppet Works at the Westchester Square branch, 2521 Glebe Ave. (863-0436). ... **Staten Island**: 8/29 at 11 a.m. and 8/31 at 3: "Rubber Stamp Art," a book making workshop at the Huguenot Park branch, 830 Huguenot Ave. (718-984-4636). ... 9/1 at 11 a.m.: "Author/Illustrator," a reading program with Donald Crews at the Great Kills branch, 56 Giffords Lane (718-984-6670).

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). Exhibits: "Nature Area"; "Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Tue.-Fri. 1-5; weekends, 11 a.m.-5. Adults, \$2 (weekends) and \$1 (weekdays); children, \$3 and \$2. Closed on Labor Day.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.-6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don, the talking robot, program a rock video, find out if you can recognize your own voice, and watch a show with 32 video projectors.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (769-5650). "Naturemax Theater"—See two films on New York City's largest indoor movie screen. Daily at 10:30 a.m., 12:30, 1:30, 3:30, and 4:30: *Grand Canyon: The Hidden Secrets*, which features beautiful cinematography; at 11:30 a.m. and 2:30 daily: *The Dream Is Alive*, the remarkable story of America's space-shuttle program. \$3.50; \$1.75, children (per film); double features shown Wed., Fri., and Sat. at 6 p.m. and 7:30 p.m. \$5.50; \$3, children. Admission: \$3.50; children, \$1.50.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 8/31 at 2:15: "Mask Story Making"; 9/1 at 3: "One Thousand Cranes"; 9/2 at 7 p.m.: "Marie Brooks Dancers"; 9/3 at 3: "Skeleton Sketches"; 9/4 at 1:15: "Paper Quilt Making"; 9/5 at 1: "Musical Instrument Hunt"; 9/5, museum hours, 10 a.m.-5; also, "Doctor Dimension and the Rulers of the Universe"—An exhibit in which children meet Doctor Dimension and explore measurements by building with tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Daily exhibits: "Sounds Around"—How humans hear and create sound, compliment an exploration of music and sounds from other cultures. Musical instruments, sounds from nature, and noisy objects are examined. "Under Your Feet"—Children explore geology, crystals, and soil with microscopes. "Boneyard"—Skeletons and muscles of humans and animals are revealed to teach how bodies work. Hours (through 9/6): Daily except Tue. 10 a.m.-5 p.m. Donation.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory; "Structures," a look at how natural forces support structures. Wed.-Sun., 10 a.m.-5. Admission: Adults, \$2.50; children, \$1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6-12. ... Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.-5, daily. Closed, Tues. Adults, \$3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 9/3 at 2: "Soundscapes"—A workshop where children will make musical-note collages as they listen to taped "off-beat" sounds; 9/4, 11 a.m.-5: "Games"—Interpreters will be stationed in all galleries to conduct exhibit-related games and activities. Through October: "Tales in Tall Trees," an exhibit about story-making located in the first floor gallery. Listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. The major exhibit stations include "Peek-In-Tree," "Leaf-By-Leaf Tree," "Puppet Tree," "Four Seasons Reading Room," "Beasts Tree," "Story-Go-Round Tree," "Me Tree," and many more. "Clockworks Sound Arcade," a lively exhibit where children activate sound and light mechanisms to create unique rhythms and patterns. "Story-telling," every Sat. at 11:30 a.m. Main Gallery: "B Is For Building," designed to introduce children to building design, structure, and environment. Hours: Tue.-Fri., 1-4; also, Sat.-Sun., 11 a.m.-5. \$2. Closed on Labor Day.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). Daily: Walrus, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.-4:45. Adults, \$3.75; children, 2-12, \$1.50 (under 2 free); senior citizens free, Mon.-Fri. after 2 (except holidays).

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). 9/1: Quinn Lynch Group. 9/2: Charles Blenzig Trio. 9/3: V. Nunn and the Mne-monics. 9/4: John Jacobson Trio. 9/5: Blues Nite with Marty Roberts. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 8/31: Mike Longo Trio. 9/1: Jed Levy Quartet featuring Peter Madsen, Dean Johnson and John Riley. 9/2, 3: Sonny Fortune Quartet. 9/4: Singer Spider Saloff Trio. 9/5: Burt Eckoff Trio. 9/6: Keith Saunders Quartet. Sets Mon.-Sat. at 9, 10:30 and midnight, Sun. at 6, 7:30, and 9. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/4: Pieces of a Dream. 9/5: Kenny Garrett All-Stars. 9/6-11: Red Hot Ray Brown Trio. "After Hours ..." the Justin Robinson Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 8/31: The Tannahill Weavers; Taliesin. 9/2: Special EFX. 9/3: Dave Samuels; Bill Evans Group. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/3: Bill Mays with Red Mitchell. 9/4-10: Pianist Kenny Barron and Red Mitchell on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 9/4: Henry Butler and Alvin Batiste Quartet. 9/5: Hamiet Bluiett Telepathic Big Band. 9/6-11: Monty Alexander's Ivory and Brass Jamboree. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 9/1: Comedy night with Lee Carlson, Harriet Rose, Saul Heller, Sean Grover and Robbie Altman. 9/6: Comedy Showcase. 9/10: John and Maureen Fitzpatrick. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 9/4: George Coleman Quartet. 9/5: The Les Paul Trio. 9/6-11: Jackie and Roy Kral. Shows Sun.-Thu. at 8 and 10, Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 8/31, 9/1: Dave McKenna, and 9/2-4: "Wild Man" Bobby Enriquez. Sets Thu.-Sat. at 9:30 and 11. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 8/31: John Weiss. 9/1: Vladimir Shafraanov. 9/2, 3: Vladimir Shafraanov Trio. 9/4: Dave Berkman. 9/6, 7: Nat Jones. **AE, MC, V.**

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/

Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 9/3: Pianist Billy Charlap with Harvie Swartz. 9/4, 5: Pianist Harry Connick, Jr. 9/6-10: Pianist James Williams with Ray Drummond on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/2: Mofungo and Ritual Tension. 9/7: They Might Be Giants. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 9/10: Comedienne Joan Rivers in her comedy "Workshop" Thu.-Sat. at 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 8/31: Michael Vaughn and Unique Jazz Quartet. 9/1: Chuck Zeuren, Aydin Essen, and Chip Jackson. 9/2, 3: Doc Powell. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.-Tue. from 9-midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8-midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9-midnight, Fri.-Sat. from 9:30-12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 9/9: Dennis Brown. 9/10: King Diamond; Flotsam & Jetsam. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 8/31: Pet Taxi with David Gross. 9/1: Benny and the Bashers. 9/2: Rock-Ola with Jon Paris. 9/3: Paul Whistler and the Wheels. 9/4: An American Band with Gary Silver. 9/5: Bop-Along Cassidy. 9/6: Bopossites. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Through 9/4: John Scofield Trio featuring Terri Lyne Carrington and Anthony Cox. 9/5: Art Blakey and the Jazz Messengers. 9/6-11: McCoy Tyner with Avery Sharpe and Louis Hayes. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. "Sweetwater's Goes Latin" month with Charlie Palmieri, 9/1-3. Shows Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. 9/4 from 6: Dance to the latin beat of Bobby Rodriguez Y La Compania. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 9/4: Dr. John and His Louisiana Luminoists. 9/2: "Night of Congas" featuring Eddie Palmieri and his Latin Jazz Ensemble plus Daniel Ponce and Aware. **Terrace:** Through 10/2: Pianist Junior Mance with Marty Riviera on bass. Tue.-Thu. and Sun. from 10-2 a.m., Fri.-Sat. to 3 a.m. **Comedy Stop at the Top** (982-9292). Every Fri.-Sun. at 9 and midnight: Noo Yawk Tawk - improvisational comedy troupe. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/4: Illinois Jacquet Big Band. 9/5: Mel Lewis and the Jazz Orchestra. 9/6-11: The George Adams-Don Pullen Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougall St. (673-5576). 8/31, 9/1: Ray Anderson Quartet. 9/2: Bobby Previte Quartet. 9/3: Gust William Tsilis Quartet. 9/4: Mitch Forman Quartet. 9/5: Charlie Persip and Superband. 9/6: Blue Bilongo. Sets at 9:30 and 11:30, Sun., Tue.-Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). Through 9/3: Bobby Sanabria and Ascension. 9/4: Taj-Amour. 9/5: "Comedy out of Control" with Steve Solis, Jedda Jones and others. 9/6: Bryan Wells Trio. 9/7-11: Irene Reid. Jazz, Tue.-Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 9/3: Ruby Bruff, John Campbell and Michael Moore. 9/4, 5 Closed. 9/6-10: Pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 8/31: The Lonesome Debonaires and Range War. 9/1: Wild Blue Yonder. 9/2: Roomful of Blues plus The Hammersmith Band. 9/7: Jerry Jeff Walker. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Shows Tue.-Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.-Thu., Sun. at 9:30, Sat. at 7. Comedy showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE**

CHINA CHALET—47 Broadway (943-4380). 8/31 "Comedy Break in the Wall Street Week" with host Tim "Andre" Davis and Eddie Stanley featuring Alai Chan and the Improvables, Julio Rodriguez, Terri Coyne, and Pauline Sweeney. Showtime 7 p.m. **AE, CB, DC, MC, V.**

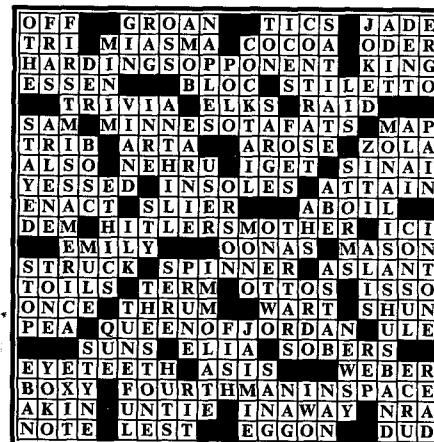
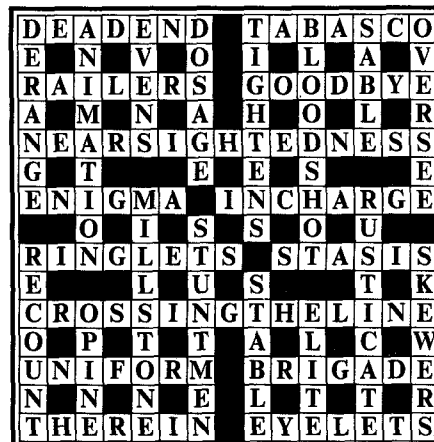
COMIC STRIP—1568 Second Ave., bet. 81st-82nd St (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri.-Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/4: John Joseph, Glenn Farrington, Mik Dean, Peter Bales, Danny Curtis, and Mike Eagar. 9/5-11: Brian Regan, Mike Dean, Stanley Ullmar, Mike Little, Mike Eagar and Danny Curtis. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30 and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comic and singers seven nights a week, with regulars Mari Cantone, Ron Darian, Jerry Diner, and Angela Scot. Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 10:30, and 12:40 a.m. **AI**

MONKEY BAR—60 E. 54th St., in the Elysee Hot (753-1066). Mon.-Sat. from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night club-theater featuring magic and comedy. 8/31: C median Terry Day and magician Imam. 9/1: Terry Day and magician Torkova. 9/2, 3: Comedian Kei



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HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Rose Room: Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. and 76th St. (744-1600). Bemelmans Bar: Pianist Frank Owens, Mon.-Fri. from 9:30-1 a.m. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.-Sat. from 8-midnight. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St. (421-0836). The Terrace: Pianist Marty Berns plays Mon.-Fri. 5:30-11:30 a.m. AE, CB, DC, MC, V.

NOVOTEL—52nd St. and Broadway. (765-4989) Cafe Skylight: Singer-pianist Sarah McLawler plays Tue.-Sat. from 6:30-midnight; Robert Moskowitz takes over on Mon. AE, CB, DC, MC, V.

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441). Notes: Pianist-singer-songwriter Shelly Peiken plays Tue.-Thu. from 8:30-12:30 a.m. Every Fri. and Sat. from 9-1 a.m., dance the night away to the Peter Valentine Group. AE, CB, DC, MC, V.

PARKER MERIDIEN—118 W. 57th St. (245-5000). Le Bar Montparnasse: Singer-pianist Kurt Wieting plays Tue.-Sun. from 5-9, Mon. 5-1 a.m., followed by Larry Vuckovich, Tue.-Sun. 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th St. (759-3000). Edwardian Room: Dance and dine with the Edward Tone Trio, Tue.-Sat., 7:30-midnight. Oak Room: Pianist-composer Irving Fields, Tue.-Sat. from 7-9; jazz pianist Lenore Raphael plays Sun. and Mon. from 6:30-10:30, followed by singer-pianist Ann Hampton Callaway, Tue.-Sat. at 9:45, 11 and midnight, through 9/5. AE, CB, DC, MC, V.

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). Judge's Chamber: Through August: Pianist Billy Kirsch with Bucky Calabrese on bass, Wed.-Thu. from 7:30-12:30 a.m., Fri.-Sat. from 9-1:30 a.m. September: Guitarist John Basile with Dave Finck on bass. AE, CB, DC, MC, V.

WESTBURY—Madison Ave., at 69th St. (535-2000). Polo Lounge: Pianist Michael Roberts plays Tue.-Sat. from 7-11. AE, CB, DC, MC, V.

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar. Nightly at 8. AE, MC, V.

DON'T TELL MAMA—343 W. 46th St. (757-0788). 8/31: *A Marvelous Party*, Noel Coward revue. 9/1: Constance Pachel. 9/2, 3: *Call Me Ethel* starring Rita McKenzie. 9/4: Miss Lurain Penny. 9/6: People with Aids Theater Workshop. No credit cards.

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.-Sat. 10-2 a.m. AE, MC, V.

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintage, Mon.-Sat. from 5-1 a.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Drew Cooke, Paul Sportelli, and Roy Glover alternating Mon.-Sat. from 8. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu., Sat. and Sun., Clint Hayes takes over on Mon, Tue. and Fri. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.-Sat. from 6. AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.-Fri. from 6-11. AE, CB, DC, MC, V.

Thomas and magician Eric DeCamps. 9/6: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. AE, MC, V.

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/4: Mark Beres, Jerry Diner, Phil Nee, and Barry Weintraub. 9/6-11: George Calfa, Bob Shaw, Fran Solomita and Anita Wise. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. AE, MC, V.

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and scene. Open Mon.-Wed. 5-1 a.m., Thu. to 3 a.m., Fri. 5-4 a.m., Sat. 9-4 a.m. AE, MC, V.

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thu. 7-midnight, Fri.-Sat. from 8. AE, CB, DC, MC, V.

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 9/17: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8-3 a.m. AE, CB, DC.

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10-4 a.m. AE.

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. AE, CB, DC.

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. AE, V.

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/31: "Latin Jazz Jam" with Paquito D'Rivera and his band plus the Michel Camilo Trio. 9/1: Blue Ventures. 9/2-4: Brazilian Independence Celebration with Martinho da Vila. AE, CB, DC, MC, V.

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Blossom Dearie. Through 9/3, Tue.-Sat. at 9: The London Comedy team Fascinating Aida. 9/1 at 11: Penny Arcade. 9/2, 3, at 11: Helen Schneider. 9/6-24, Tue.-Sat. at 9: Marilyn Sokol returns accompanied by pianist Bob Goldstone. AE, MC, V.

AFF VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schaefer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. AE, CB, DC.

HIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy*, a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.-Sat. at 8:30. AE.

JPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 8/31: Karen Simpson. 9/2, 3: Black Tie; "It's Not Just Comedy..." 9/6, 7: *Dog Days Revue*. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. No credit cards.

GHY EIGHT'S—228 W. 10th St. (924-0088). 8/31: Michael McQuary is *Matinee Idol*; *Moments in the Air*, revue. 9/1: Heidi Mollenhauer; Michael McAssey. 9/2: Daugherty & Field; Nancy Timpanaro. 9/3: Jeff Harnar; Lois Sage. 9/6: *Moments in the Air*, revue. Shows at 8:30 and 11. No credit cards.

IS—151 E. 50th St. (753-3429). Exotic room (upstairs at Café Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10. AE, CB, DC.

WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/3: Barbara Lea with Wes McAfee. 9/4, 5: Closed. 9/7: Sara Zahn with pianist Tom Toriello. AE, CB, DC, MC, V.

RADIO

HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Aug. 31

3:00/WNCN—Dvorak: *Indian Lament*; **Tchaikovsky:** *Fatum*, Op. 77.
WQXR-AM/FM—Mozart: Cassation in B-Flat; **Liszt:** Piano Cto. No. 2.
4:00/WNCN—Buxtehude: Sonata for Violin, Viola da Gamba, and Harpsichord in B-Flat, Op. 1.
5:00/WQXR-AM/FM—Schubert: *Soirées de Vienne*: "Valse-Caprice No. 6"; **Sammartini:** Cto. Grosso No. 8.
6:00/WNCN—A. Marcello: *La Cetra*: Cto. Grosso No. 3 in b; **Dvorak:** "Carnival" Ov., Op. 92.
7:00/WNYC—Los Angeles Philharmonic. Andre Previn, conductor. **Haydn:** Sym. No. 104; **Scena de Berenice; Britten:** *Our Hunting Fathers*; *Four Sea Interludes*.
8:00/WNCN—Janacek: *From the House of the Dead*: Suite; **E. Couperin:** Concert Royal No. 4 in e.
8:05/WQXR-AM/FM—"Symphony Hall." **Bernstein:** *Songfest; A Musical Toast*.
9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Sept. 1

3:00/WNCN—Debussy: *Images pour Orchestra*: "Iberia"; **Haydn:** Qt. in F, Op. 50, No. 5, "Dream."
WNYC—Falla: *El Corregidor y la Molinera*; Harp Qnt.
WQXR-AM/FM—Boccherini: Cello Cto. in B-Flat; **Stravinsky:** *The Firebird*: Suite.
4:00/WNCN—Delius: *Song of Summer*; **Vivaldi:** *L'Estro Armonico*: Cto. for Violin in E, Op. 3, No. 12.
5:00/WQXR-AM/FM—Elgar: "Froissart" Ov.; **Khatchaturian:** *Gayne*: Excerpts.

7:00/WNCN—J. A. Benda: Cto. for Harpsichord and Strings in G; **Debussy:** Sonata for Flute, Viola, and Harp.
WNYC—"Sante Fe Chamber Music Festival." **Kodaly:** Serenade for 2 Violins and Viola; 6 Tangos by various composers; *Music of the Americas*, featuring the Astor Piazzolla Quintet.
8:05/WQXR-AM/FM—"Symphony Hall." **R. Strauss:** *Don Quixote*.
9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host; violinist Isaac Stern. **Brahms:** Sextet for Strings in G, Op. 36.

Fri., Sept. 2

3:00/WNCN—Haydn: Qt. in f-Sharp, Op. 50, No. 4, "Prussian"; **Sibelius:** "Karelia" Suite, Op. 11.
WNYC—McPhee: *Tabuh Tabuhan*; **Poulenc:** Sextet.
4:00/WQXR-AM/FM—Handel: Cto. Grosso in C, "Alexander's Feast"; **Sor:** Variations on a Theme from Mozart's *The Magic Flute*.
5:00/WNCN—C. Schumann: *Three Romances*, Op. 22; **Wassenaer:** Cto. Armonico in G.
WQXR-AM/FM—Wagner: *Tannhauser*: Ov.; **Chopin:** Scherzo No. 3 in c-Sharp, Op. 39.
6:00/WNCN—Sor: Fantaisie, Op. 7 and Minuet, Op. 25; **Cimarosa:** Serenade.
8:00/WNYC—"International Rostrum of Composers." **Lerdahl:** Fantasy Etudes; **Raoul de Smet:** *Gnomons, I*; **Bouliane:** *A Propos*; **Saariaho:** *Jardin Secret II*.
8:05/WQXR-AM/FM—"Symphony Hall." **Bruckner:** Sym. No. 1 in c.
9:00/WNCN—Mussorgsky: *Pictures at an Exhibition*; **Warlock:** "Capriol" Suite.
9:06/WQXR-AM/FM—The San Francisco Symphony

Orchestra. Herbert Blomstedt, conductor; pianist Malcolm Frager. **Mozart:** Sym. No. 39 in E-Flat; **Weber:** *Konzertstück*; **Nielsen:** Sym. No. 6, "Sinfonia Semplice."

Sat., Sept. 3

10:00 a.m./WNCN—Brahms: Piano Trio No. 3 in c, Op. 101; **Zelenka:** Cto. a 8 concertanti in G.
WNYC—Mozart: String Qt. No. 22; **Schubert:** Piano Sonata in D.
10:04 a.m./WQXR-AM/FM—Fauré: "Dolly" Suite; **Mendelssohn:** Violin Cto. in e.
11:00 a.m./WNCN—Copland: *Billy the Kid*; **M. Haydn:** Sym. No. 23 in D.
WNYC—Schumann: Cello Cto.; **Sibelius:** "Karelia" Suite.
12:00/WNYC—Rachmaninoff: *Corelli Variations*; **Debussy/Ansermet:** *Six epigraphes antiques*; **Janacek:** "The Cunning Little Vixen" Suite.
1:00/WNCN—Saint-Saëns: Cto. for Piano No. 5 in F, Op. 103, "Egyptian"; **Rossini:** Theme and Variations for Clarinet and Orch.
12:04/WQXR-AM/FM—Beethoven: Sym. No. 6 in F, "Pastorale."
1:05/WNYC—Koechlin: *Le Buisson ardent*.
3:04/WQXR-AM/FM—Beethoven: Sym. No. 3 in E-Flat, "Eroica."
4:04/WQXR-AM/FM—Bernstein: *West Side Story*; "Symphonic Dances"; **Debussy:** "Bergamasque" Suite.
5:00/WNCN—Verdi: Qt. in e; **Fauré:** Fantasia for Piano and Orch. in G, Op. 111.
5:05/WQXR-AM/FM—"Music Mountain Chamber Music Series." Featuring the Leontovich String Qt. **Haydn:** String Qt., Op. 74, No. 3; **Barber:** Qt. No. 1; **Tchaikovsky:** Qt.

No. 2, Op. 22.
7:04/WQXR-AM/FM—Rachmaninoff: Rhapsody on a Theme of Paganini; **Beethoven:** Sym. No. 8 in F.
8:00/WNCN—Bizet: *Jeux d'enfants*, Op. 22; **Boccherini:** Cto. for Flute in D, Op. 27.
8:04/WQXR-AM/FM—The Cleveland Orchestra. Vladimir Ashkenazy, conductor; pianist John Browning. **Mozart:** Piano Cto. No. 9 in E; **R. Strauss:** "Alpine" Sym.
9:00/WNCN—Tchaikovsky: Serenade for Strings in C, Op. 48; **Scott:** *Early One Moring*.

Sun., Sept. 4

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** Fantasia para un Gentilhombre; **Giuliani:** *Le Rossiniene*, Op. 119; **Granados:** *Goyescas*, No. 6: "Epilogo, la serenada del espectro."
WNYC—Mozart: String Qt. No. 1; Sym. No. 39.
10:04 a.m./WQXR-AM/FM—Copland: *Appalachian Spring*; **Bach:** Suite No. 2 in b.
11:00 a.m./WNCN—Mozart: Cto. for Violin No. 1 in B-Flat.
11:04 a.m./WQXR-AM/FM—Schubert: Sym. No. 5 in B; **Korngold:** Violin Cto. in D, Op. 35.
12:04/WQXR-AM/FM—Mendelssohn: *A Midsummer Night's Dream*: Suite; **Ravel:** *Le Tombeau de Couperin*.
1:00/WNCN—Chicago Symphony Orchestra. Pierre Boulez, conductor. **Debussy:** *Jeux*; **Boulez:** *Livre pour cordes*; **Schoenberg:** *Pelleas und Melisande*.
WNYC—"The Opera Box."
2:04/WQXR-AM/FM—Dvorak: Sym. No. 9 in e, "New World."
3:00/WNYC—"Summerstage." Live from the Central Park Bandshell with Flacio Jimenez and his Tex Mex

Band.
3:04/WQXR-AM/FM—The New York Philharmonic. Jean DePreist, conductor. **Haydn:** Sym. No. 65 in A; **Persichetti:** Sym. No. 4; **Tchaikovsky:** Sym. No. 4 in f, Op. 36.
4:00/WNCN—C. Stamitz: Cto. for Clarinet No. 3 in B-Flat; **Vaughan Williams:** Fantaisie on a Theme by Tallis.
6:00/WNCN—Smetana: *Má Vlast*: "The Moldau"; **Scriabin:** Sonata Fantasy for Piano in g-Sharp, Op. 19.
8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Puccini:** *La Bohème* (de los Angeles, Bjoerling, Merrill, RCA Victor Orch./Beecham).

Mon., Sept. 5

3:00/WNCN—Puccini: Preludio Sinfonico in d; **Soler:** Fandango in d.
WNYC—Bernstein: Prelude, Fugue, and Riffs; **Copland:** *Correge macabre* from *Grohg*.
3:04/WQXR-AM/FM—Schubert: Sym. No. 8 in b, "Unfinished"; **Bach:** Violin Cto. in a.
5:00/WNCN—C. P. E. Bach: Sym. in B-Flat; **Bruch:** Romance for Violin and Orch., Op. 42.
5:04/WQXR-AM/FM—Ravel: *Mother Goose*; **Respighi:** *Feste Romane*.
6:04/WQXR-AM/FM—Rachmaninoff: Piano Cto. No. 2 in c; **Mozart:** Sym. No. 41 in C, "Jupiter."
7:00/WNCN—Ravel: *Sonatine en Trio*; **R. Strauss:** *Intermezzo*, Op. 72.
WNYC—Pittsburgh Symphony Orchestra. **Schubert:** *The Twin Brothers*; **Zwiliich:** Piano Cto.; **Tchaikovsky:** Sym. No. 5.
8:05/WQXR-AM/FM—"Symphony Hall." **Beach:** Piano Cto. in c-Sharp; **Ward:** *Sonic Structure*.
9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; oboist Ralph Gomberg. **Fauré:** *Pelleas et Melisande*, Op. 80; **Hummel:** Variations for Oboe and Orchestra, Op. 102; **Beethoven:** Sym. No. 8 in F, Op. 93.
10:00/WNCN—"An Evening at the Boston Pops." John Williams, conductor; pianist André Watts. **Mendelssohn:** Cto. for Piano No. 1 in g, Op. 25.

Tue., Sept. 6

3:00/WNCN—Haydn: Sym. No. 49 in f, "La Passione"; **Milhaud:** *Suite d'après*.
WNYC—Gadé: Sym. No. 7; **Schumann:** *Intermezzo*, Op. 4.
WQXR-AM/FM—Stravinsky: Sym. in 3 Movements; **Respighi:** *The Pines of Rome*.
4:00/WNCN—Sinding: Suite for Violin in a, Op. 10; **Griffes:** *Three Tone Pictures*, Op. 5.
WQXR-AM/FM—Schröder: Piano Cto. No. 3 in C; **Smetana:** *My Country*: "From Bohemia's Meadows and Forests."
5:00/WQXR-AM/FM—Simpson: *Dances*; **Mozart:** Trio Movement in G.
6:00/WNCN—Handel: Trio Sonata in e; **Herz:** Variations on Rossini's *La Cenerentola*.
7:00/WNCN—Mozart: Sym. No. 28 in C; **Suppé:** "Pique Dame" Ov.
WNYC—"The Frick Collection Concerts." **A. Forqueray:** *Allemande la Laborde*; **J. B. Forqueray:** *Chaconne la Morangis*; **Bohm:** Prelude, Fugue, and Postludium.
8:05/WQXR-AM/FM—"Symphony Hall." **Mendelssohn:** "Calm Sea and Prosperous Voyage" Ov.
9:06/WQXR-AM/FM—The Montreux Symphony Orchestra. Hartmut Hanchen, conductor. **Mozart:** Syn No. 41, "Jupiter"; **Bruckner:** Sym. No. 3.

TELEVISION

LISTINGS

COMPILED BY TONY COOK

Weekdays, AUGUST 31-SEPTEMBER 2 and SEPTEMBER 5-6

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WWOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption
programming is
indicated (cc).

*Please note: Because of
seasonal programming
adjustments, schedules
are extremely subject
to last-minute changes.

12:00 a.m.
2 Business This Morning
3 News
4 She-Ra
7 World News
9 Zoobilee Zoo (except
Mon.)
Mon.: MDA Telethon
(concludes at 7 p.m.)
11 Wed.: Open Mind
Thu.: Aprende Ingles
Fri.: Watch On
Washington
Mon.: Insight
Tue.: Tom and Jerry
3 Bodywatch
11 Thu.: **Movie:** A
Connecticut Yankee in King
Arthur's Court
Mon.: **Movie:** A
Connecticut Yankee in King
Arthur's Court
11 Fri.: **Movie:** Kelly's
Heroes
Mon.: **Movie:** The
Gyenne Social Club
11 Wed.: The Bridge of
Sam Rush
Thu.: RW
10 a.m.
1 Wed.: Survival Series
10 a.m.
1 News
Before Hours
Woody Woodpecker
Comic Strip
(except Mon.)

11 Spiral Zone
13 New Jersey News
(except Mon., Tue.)
Mon.: Currents
Tue.: MacNeil Lehrer
H Fri.: Which Mother Is
Mine?
Tue.: The Muppet
Musicians
M Wed.: **Movie:**
Claudia
S Thu.: **Movie:** Pied
Piper of Hamelin
Fri.: Rumpelstiltskin
Mon.: Bon Voyage
Charlie Brown
6:45 a.m.
4 News
21 A.M. Weather
7:00 a.m.
2 This Morning
4 Today
5 Good Day New York
7 Good Morning America
9 Beverly Hills Teens
(except Mon.)
11 Heathcliff
13 Wed.-Fri.: Sesame
Street
Mon.: All About TV
21 Lili's, Yoga, and You
31 Ohay! New York
H Wed.: Leadfoot
M Thu.: **Movie:** Scandal
Sheet
Tue.: **Movie:** Come to
the Stable
S Wed.: Hammerman's
After You!
Tue.: **Movie:** I Know
Why the Caged Bird Sings
7:30 a.m.
9 Jetsons (except Mon.)
11 Smurfs
13 Mon., Tue.: Sesame
Street
21 Homestretch
H Wed.: The Adventures
of Tom Sawyer
Thu.: Tales of Little
Women
Fri.: The Adventures of
Tom Sawyer
Mon.: The Adventures
of Tom Sawyer
Tue.: Tales of Little
Women
8:00 a.m.
9 Bugs Bunny (except
Mon.)
11 Jen
13 Wed.-Fri.: Captain
Kangaroo
21 Sesame Street
H Wed.: **Movie:** Oliver's
Story
Thu.: **Movie:** Three
O'Clock High
Fri.: **Movie:** Jesus
(cc)
Mon.: **Movie:** The
Man Who Saw Tomorrow
Tue.: **Movie:** The Last
of Sheila

M Wed.: **Movie:** Peggy
Sue Got Married
Mon.: **Movie:**
Spaceballs
S Wed.: **Movie:** Splash
Thu.: **Movie:** Masters
of the Universe
Fri.: Huckleberry Finn
Mon.: **Movie:** Just Me
and You
8:30 a.m.
9 Dinosaucers (except
Mon.)
11 Bionic Six
13 Mister Rogers
M Thu.: **Movie:** The
Spiral Staircase
Fri.: **Movie:** A
Reflection of Fear
Tue.: **Movie:** Ice
Station Zebra
9:00 a.m.
2 The Judge
4 Geraldo
5 Wed.-Fri.: I Love Lucy
Mon., Tue.: Hour
Magazine
7 Live With Regis and
Kathie Lee
9 My Favorite Martian
(except Mon.)
11 Ghostbusters
13 Sesame Street
21 Owl TV
31 Body Pulse
9:30 a.m.
2 Divorce Court
5 Wed.-Fri.: I Love Lucy
Mon., Tue.: Hour
Magazine
9 I Dream of Jeannie
(except Mon.)
11 G.I. Joe
21 Reading Rainbow
31 Body Electric
H Wed.: **Movie:**
Suspicion
Thu.: Cyndi Lauper
Mon.: Food May Be
Hazardous to Your Health
S Tue.: Home From Far
9:45 a.m.
M Wed.: **Movie:** The
Squeeze
Mon.: **Movie:** Bill
Crosby Himself
10:00 a.m.
2 Family Feud
4 Sale of the Century
5 Gilligan's Island
7 Sally Jessy Raphael
9 People Are Talking
(except Mon.)
11 Eight Is Enough
21 Newton's Apple
31 Wed.: American
Interests
Thu.: Images/Imagenes
Fri.: Another View
Mon.: Art Forum
Tue.: Cityscope
H Fri.: **Movie:** The Stone
Boy

Mon.: **Movie:**
Winners Take All
Tue.: **Movie:** Local
Hero
M Thu.: Crazy About the
Movies: "Gregory Peck"
Fri.: **Movie:** The
Criminal Code
S Wed.: **Movie:** The
Brothers Karamazov
Thu.: **Movie:** More
Than a Miracle
Fri.: **Movie:** One-Eyed
Jacks
Mon.: **Movie:** Heaven
Can Wait
Tue.: **Movie:** All the
Brothers Were Valiant
10:30 a.m.
2 New Card Sharks
4 Classic Concentration
5 Wed.-Fri.: Bewitched
Mon.: **Movie:**
McCloud: Moscow
Connection (1974). Dennis
Weaver.
Tue.: **Movie:**
McMillan: Death of a
Monster (1974). Rock
Hudson.
7 Jeopardy II
21 Instructional Television
(concludes at 3)
31 Wed.: World Chronicle
Thu.: Hello Austria
Fri.: Tony Brown
Mon.: Black Forum
Tue.: State of the Arts
H Thu.: **Movie:** The
Pick-Up Artist
11:00 a.m.
2 Price Is Right
4 Wheel of Fortune
5 Wed.-Fri.: Dukes of
Hazzard
7 Growing Pains
9 People Are Talking
(except Mon.)
11 White Shadow
31 Wed.: Business of
Management
Thu.: All About TV
Fri.: Adam Smith
Mon.: World Beat
Tue.: Body Watch
M Thu.: **Movie:**
Gentleman's Agreement
Tue.: **Movie:** The
Man in the Gray Flannel
Suit
11:30 a.m.
4 Win, Lose, or Draw
7 Home
31 Wed.: Business File
Thu.: The Making of
the Promised Land
Fri.: Here's to Your
Health
Mon.: New York City
Votes
Tue.: New York City
Votes
H Wed.: **Movie:** Monster
Squad

Fri.: **Movie:** The
Quick and the Dead
M Wed.: **Movie:** Ishtar
Mon.: **Movie:** The
Grapes of Wrath
NOON
2 News
4 Super Password
5 Wed.-Fri.: Bionic
Woman
Mon., Tue.: All in the
Family
7 Ryan's Hope
9 News (except Mon.)
Mon.: **Special:** MDA
Telethon (continued)
11 Wed.: **Special:**
Mother/Daughter Beauty
Pageant
Thu.: **Movie:** Bachelor
in Paradise (1961). Bob
Hope.
Fri.: **Movie:** The
Wheeler Dealers (1963).
James Garner.
Mon.: **Movie:** G.I.
Joe: The Movie (1983)
Tue.: **Movie:** Tick,
Tick, Tick (1970). James
Brown.
13 Wed.-Fri.: Make
Yourself at Home
Mon.: Inside Albany
Tue.: American Interests
31 Wed.: The Struggle for
Poland
Thu.: Upstairs,
Downstairs
Fri.: Modern Maturity
Mon.: Lonesome Pine
Trails
Tue.: Alive From Off
Center
H Thu.: **Movie:** To Be or
Not to Be
Mon.: Cyndi Lauper
Tue.: Coming
Attractions
M Fri.: **Movie:** Witness
for the Prosecution
S Thu.: **Movie:** Three
O'Clock High
Mon.: **Movie:** Man,
Woman, and Child
Tue.: **Movie:** Bill
Cosby Himself
12:30
2 Young and the Restless
4 Scrabble
5 Mon., Tue.: I Love
Lucy
7 Loving
31 Fri.: Science Journal
Tue.: Interprom Jazz
H Tue.: **Movie:** I Want
to Live
S Wed.: **Movie:**
Petticoat Affair
Fri.: **Movie:** Mr. Mom
1:00
4 Days of Our Lives
5 Wed.-Fri.: Hour
Magazine
Mon., Tue.: Bewitched

7 All My Children
9 High Rollers (except
Mon.)
13 Wed.: One-on-One
Thu.: Defense Monitor
Fri.: Innovation
Mon.: Learning Link
Tue.: The Big A
31 Wed.: Mystery: The
Return of Sherlock Holmes
Thu.: Moments in Time
Fri.: Window on World
Mon.: Declaration of
Independence
Tue.: Masterpiece
Theatre: The Sword Divided
H Wed.: **Movie:** North
Shore
Fri.: **Movie:** Drunk
and Deadly
Mon.: **Movie:** Mr.
Mom
M Thu.: **Movie:**
Hangman's Knot
1:30
2 Bold and the Beautiful
5 Mon., Tue.: Gilligan's
Island
9 Love Connection
(except Wed. and Mon.)
Wed.: **Baseball:** Mets
vs. San Diego
13 Wed.-Fri.: Joy of
Painting
Mon., Tue.: Books
From Cover to Cover
M Wed.: **Movie:** None
Shall Escape
Tue.: **Movie:**
Apartment for Peggy
2:00
2 As the World Turns
4 Another World
5 Popeye
7 One Life to Live
9 Newlywed Game
(except Wed. and Mon.)
11 Best Talk in Town
13 French in Action
31 Wed.: **Movie:** Glen or
Glenda (1953). Bela
Lugosi.
Thu.: A Day in the Life
of America
Mon.: European Journal
Tue.: Shifting Sands
H Thu.: **Movie:** The
Last of Sheila
Fri.: **Movie:** La Bamba
M Fri.: **Movie:** Decision
at Sundown
Mon.: **Movie:** Kelly's
Heroes
S Wed.: **Movie:**
D.A.R.Y.L.
Thu.: **Movie:** Julia
Fri.: **Movie:** The Dark
Side of Love
Mon.: **Movie:** Three
O'Clock High
Tue.: **Movie:** Masters
of the Universe
2:30
5 The Flintstones

TELEVISION

9 Dating Game (except Wed. and Mon.)
11 Voltron
13 Wed.-Fri.: French Chef
 Mon., Tue.: Dinner at Julia's
31 Fri., Mon.: This Old House
H Mon.: **Movie:** Over the Top
 Tue.: **Movie:** Three O'Clock High
M Thu.: **Movie:** Come to the Stable

2:45
H Wed.: **Movie:** The Three Worlds of Gulliver

3:00
2 Guiding Light
4 Santa Barbara
5 Dennis the Menace
7 General Hospital
9 Cannon (except Wed. and Mon.)

11 Heathcliff
13 Louisiana Cookin'
21 Mister Rogers
31 Thu.: Frugal Gourmet
 Fri.: European Montage
 Mon.: All About TV
 Tue.: The Frugal Gourmet
M Wed.: **Movie:** The Keys of the Kingdom

3:30
5 Real Ghostbusters
11 Tom and Jerry
13 Wed.-Fri.: Frugal Gourmet
 Mon., Tue.: Sesame Street
21 Sesame Street
31 Video Music Box
M Fri.: **Movie:** The Professionals
 Tue.: **Movie:** The Living Daylights

4:00
2 Superior Court

4 Donahue
5 Ducktales
7 Oprah Winfrey Show
9 Barnaby Jones (except Wed. and Mon.)
11 Wed.-Fri.: Tom and Jerry
 Mon., Tue.: Transformers
13 Wed.-Fri.: Sesame Street
H Thu.: Lyle, Lyle, Lyle
 Fri.: Which Mother Is Mine?
 Mon.: **Movie:** Amazing Grace and Chuck
 Tue.: 17 Going on Nowhere
M Thu.: **Movie:** Diamond Head
S Wed.: Hammerman's After You!
 Thu.: **Movie:** Pied Piper of Hamelin
 Fri.: **Movie:** Huckleberry Finn

Mon.: Bon Voyage
 Charlie Brown
 Tue.: **Movie:** I Know Why the Caged Bird Sings

4:30
2 People's Court
5 Double Dare
11 Wed.-Fri.: Transformers
 Mon., Tue.: Fun House
13 Mon., Tue.: Mister Rogers
21 Reading Rainbow
31 Wed.: Innovation
 Thu.: The New Literacy
 Fri.: Y.E.S.
 Mon.: Looking East
 Tue.: Make Yourself At Home
H Wed.: Martin Mull Live!
 Thu.: **Movie:** Charlotte's Webb
 Tue.: A Hero Ain't Nothin' But a Sandwich

M Mon.: **Movie:** Teen Wolf

5:00
2 **4** **7** News
5 Wed.-Fri.: What's Happening?
 Mon., Tue.: Different Strokes
9 Hawaii Five-O (except Mon.)
11 Little House on the Prairie
13 Wed.-Fri.: Mister Rogers
 Mon., Tue.: Reading Rainbow
21 Sesame Street
31 Wed.: Take Charge
 Thu.: American Interests
 Fri.: Kwitny Report
 Mon.: New York City Votes
 Tue.: New York City Votes

H Fri.: When, Jenny?
S Wed.: The Bridge of Adam Rush

5:30
5 Wed.-Fri.: Too Close for Comfort
 Mon., Tue.: Facts of Life
13 Wed.-Fri.: Reading Rainbow
 Mon., Tue.: 3-2-1 Contact
31 City Comment
H Fri.: 17 Going on Nowhere
M Wed.: **Movie:** The Man in the Gray Flannel Suit
 Fri.: **Movie:** Ice Station Zebra
S Thu.: RW
 Mon.: King's Road (cc)

5:45
31 News From City Hall

Weeknights, AUGUST 31-SEPTEMBER 2 and SEPTEMBER 5-6

WED., AUG. 31

6:00
2 **4** **7** News
5 Three's Company
9 T.J. Hooker
11 Gimme a Break
13 **21** Newton's Apple
31 Italian programming (concludes at 8)
H **Movie:** Amazing Grace and Chuck
S **Movie:** Convoy

6:30
5 WKRP in Cincinnati
7 News
11 The Jeffersons
13 New Jersey News
21 Nightly Business Report

7:00
2 **4** **5** News
7 Jeopardy
9 \$100,000 Pyramid
11 Cheers
13 Nightly Business Report
21 Contact: Long Island

7:30
2 Wheel of Fortune
4 We Got It Made
5 Current Affair
7 Hollywood Squares
9 Barney Miller
11 News
13 MacNeil/Lehrer
21 World of Survival: "Animals That Use Tools"

8:00
2 Jake & the Fatman
4 Funny People
5 **Movie:** Atlantic City (1980). Burt Lancaster, Susan Sarandon. Rich character study of a city in transition, focusing on the small-town losers who have stayed there too long; beautiful performances by Lancaster and Sarandon.
7 Growing Pains
9 Evening Magazine
11 **Movie:** Nadia (1984). Leslie Weiner.
21 Survival Special: "The Waterhole." Captures the drama that takes place when the wild animals in Namibia's Etosha National Park gather at a waterhole for an essential drink.

31 Dark Shadows
H **Movie:** Steal the Sky
M **Movie:** They Still Call Me Bruce
N **Movie:** Trouble in Mind
S Brothers

8:30
7 Head of the Class
9 Entertainment Tonight
13 Floyd on France: "A Farewell to France"
31 Eastenders
S Super Dave

9:00
2 The Equalizer
4 **Movie:** Desperado (1987). David Warner.
7 Hooperman
9 Morton Downey Show
13 Missile
21 In Performance at the White House: "Salute to Broadway—The Chorus Lines." Song and dance numbers from some of Broadway's best musicals; features Marvin Hamlisch, Shirley Jones, Stubby Kaye and others.
31 The Quiet Death of Eli Creekmore. A look at child abuse through the case study of a three-year-old child who was beaten to death by his father.
S **Movie:** Gotham

9:30
7 Slap Maxwell
M **Movie:** The Squeeze

10:00
2 Wiseguy
5 **9** **11** News
7 China Beach
21 A Day in the Life of America. A mosaic of film clips offering a rare glimpse of a typical day in the United States.
31 Kwitny Report
N Vietnam War Story
N **Movie:** The Masquerader

10:30
11 Odd Couple
31 Broadway Magazine
H The Hitchhiker

11:00
2 **4** News
5 Taxi
7 News

9 Benny Hill
11 Odd Couple
13 Lotte Lenya. The actress, singer, and cabaret artist reminisces and talks about her performance in The Threepenny Opera.
21 Are You Being Served?
31 Hellenic TV U.S.A.
H **Movie:** Creepshow 2
S **Movie:** Nana

11:30
4 Tonight Show
5 Late Show
7 Nightline
9 Baretta
11 The Honeymooners
21 Alive From Off Center
M **Movie:** Stripes
N **Movie:** A Clockwork Orange

11:35
2 **Special:** U.S. Open Highlights

11:55
13 **Movie:** The Threepenny Opera (1931). Lotte Lenya.

MIDNIGHT
2 **Movie:** Timstalkers (1986). William Devane.
7 **Movie:** Esther and the King (1960). Richard Egan.
11 Star Trek
21 Nightly Business Report

12:30 a.m.
4 David Letterman
5 All in the Family
9 The Street
21 Nova: "The Man Who Loved Numbers"
H **Movie:** Dead Time Stories
S **Movie:** Robocop

1:00 a.m.
5 Archie Bunker
9 Joe Franklin Show
11 Twilight Zone

1:20 a.m.
M **Movie:** Sudden Death

1:30 a.m.
4 Later With Bob Costas
11 News
5 Get Smart

2:00 a.m.
4 News
5 Can You Be Thinner?
9 Home Shopping
 Overnight

11 Financial Freedom
13 MacNeil/Lehrer
H **Movie:** A Star Is Born

2:05 a.m.
2 News

2:15 a.m.
7 News
S **Movie:** D.A.R.Y.L.

2:30 a.m.
4 Wil Shriner Show
5 **Movie:** Boy in Blue (1986). Nicholas Cage.

2:40 a.m.
7 **Movie:** Rio Conchos (1964). Richard Boone.

2:50 a.m.
M **Movie:** The Night Stalker

3:00 a.m.
11 **Movie:** Sherlock Holmes and the Scarlet Claw (1944). Basil Rathbone.
13 Antarctica

3:30 a.m.
4 Hit Squad

4:00 a.m.
4 Matchmaker
13 Innovation
S Brothers

4:25 a.m.
H **Movie:** The Destroyers
M **Movie:** Return to Waterloo

4:30 a.m.
4 Ben Casey
5 I Love Lucy
11 Twilight Zone
13 The Struggles for Poland
S **Movie:** Petticoat Affair

5:00 a.m.
5 I Love Lucy
7 Branded
11 Keys to Success

5:30 a.m.
5 New Wilderness
5 I Love Lucy
7 Morning Stretch
11 News
13 One-On-One
M **Movie:** It's My Turn

THU., SEPT. 1

6:00
2 **4** **7** News
5 Three's Company
9 T.J. Hooker
11 Gimme a Break
13 **21** Newton's Apple

31 Italian programming (concludes at 8)
H **Movie:** Sylvester
M **Movie:** The Sunshine Boys
S My Seventeenth Summer

6:30
5 WKRP in Cincinnati
7 News
11 The Jeffersons
13 New Jersey News
21 Nightly Business Report

7:00
2 **4** **5** News
7 Jeopardy
9 \$100,000 Pyramid
11 Cheers
13 Nightly Business Report
21 Contact: Long Island
S **Movie:** Masters of the Universe

7:30
2 Wheel of Fortune
4 Out of This World
5 Current Affair
7 Hollywood Squares
9 Barney Miller
11 News
13 MacNeil/Lehrer
21 World of Survival: "The Big Unicorn." Looks at the rhinos of Africa.

8:00
2 48 Hours
4 Cosby Show
5 New Jersey News
Special: "Casino"
7 **Special:** Half and Half
9 Evening Magazine
11 **Movie:** American Justice (1986). Jameson Parker.
21 Wild America: "Woodpeckers"
31 Dark Shadows
H **Movie:** Three O'Clock High
M **Movie:** Birds Do It, Bees Do It
N **Movie:** Men Are Not Gods

8:30
4 Different World
9 Entertainment Tonight
13 Currents: "Pockets of Hate." An examination of the rise in racial violence and discrimination in the United States.
21 This Old House
31 Eastenders

9:00
2 **Movie:** Tank (1984). James Garner.
4 Cheers
5 Gift of Laughter
7 **Movie:** Deadline (1987)
9 Morton Downey Show
13 TV from Down Under
21 **31** Mystery!: Cover Her Face. Roy Marsden returns as Chief Inspector Adam Dalgliesh in this six-part serial based on the P.D. James novel.
S **Movie:** Psycho III

9:30
4 Night Court
H **Movie:** The Pick-Up Artist
M **Movie:** Nice Dreams

10:00
4 L.A. Law
5 **9** **11** News
13 Channel Crossings
21 Last Waltz on a Tightrope. Story of the confrontation between an eccentric widow and a writer who tries to unravel the mystery of her husband's death; stars Louise Fletcher.
31 Tenko. Powerful drama of life in a Japanese prison camp for women.
N **Movie:** Buffet Froid

10:30
11 Odd Couple
S **Movie:** Three O'Clock High

11:00
4 News
5 Taxi
7 News
9 Benny Hill
11 Odd Couple
21 Are You Being Served?
31 Hellenic TV U.S.A.
H **Movie:** Rosemary's Baby
M **Movie:** Born in East L.A.

11:30
4 Tonight Show
5 Late Show
7 Nightline
9 Baretta
11 The Honeymooners
21 Alive From Off Center

11:35 2 Special: U.S. Open Tennis Highlights	5:45 a.m. S My Seventeenth Summer	N Movie: The Ritual S Brothers	2:30 a.m. 2 Win, Lose, or Draw 4 News 5 Movie: The Bat People (1974). Stewart Moss. 13 All About TV	7:30 2 Wheel of Fortune 4 Marblehead Manor 5 Current Affair 7 Hollywood Squares 9 Barney Miller 11 News 21 World of Survival: "Elephants"	11:35 2 Special: U.S. Open Tennis Highlights
MIDNIGHT 2 Movie: Rebel (1972). Sylvester Stallone. 7 Movie: Guess Who's Sleeping In My Bed (1973). Barbara Eden. 11 Star Trek 13 Summer Night Music 21 Nightly Business Report 2 Movie: Dream Wife	FRI., SEPT. 2 6:00 2 4 7 News 5 Three's Company 9 T.J. Hooker 11 Gimme a Break 13 21 Newton's Apple 21 Italian programming (concludes at 8) H Movie: The Whistle Blower S Rumpelstiltskin 6:30 5 WKRP in Cincinnati 7 News 11 The Jeffersons 13 New Jersey News 21 Nightly Business Report 7:00 2 4 5 News 7 Jeopardy 9 Baseball: Mets vs. Los Angeles 11 Cheers 13 Nightly Business Report 21 Contact: Long Island 7:30 2 Wheel of Fortune 4 You Can't Take It With You 5 Current Affair 7 Hollywood Squares 11 News 13 MacNeil/Lehrer 21 World of Survival: "Oceans." Presents a survey of ocean life. S Gleason 8:00 2 Beauty and the Beast 4 Bloopers and Practical Jokes 5 Movie: License to Kill (1984). Don Murray. 7 Perfect Strangers 11 Movie: Hotel (1983). Bette Davis, James Brolin. 21 Nature: "And Then the Rains Came." The rebirth of the Tsavo plains of Kenya after a severe drought. 21 Washington Week in Review H Movie: The Big Easy (cc) M Movie: Kelly's Heroes N Movie: Black Girl S Movie: Mr. Mom 8:30 7 Full House 13 Wall Street Week 31 Eastenders 9:00 2 Movie: Kung Fu: The Movie (1986). David Carradine. 4 Blake's Magic 7 Mr. Belvedere 13 Olympic Challenge 21 Soldiers: A History of Men in Battle 31 Doctor Who 9:30 7 I Married Dora S Comedy Club 10:00 4 Miami Vice 5 11 News 7 20/20 13 Tinker, Tailor, Soldier, Spy 21 Missile. Discussions of the moral and military issues of nuclear war. H Movie: Clinton and Nadine	10:30 9 News 11 Odd Couple 31 Housing in Brooklyn: Two Views: "One Square Block." A look at the St. George Hotel and Crown Heights Civilian Patrol. M Movie: Death Wish S Super Dave 11:00 2 4 7 News 5 Taxi 11 Odd Couple 13 Movie: The Overlanders (1946). Chips Rafferty. 31 World TV Presents (Chinese programming) S Movie: Aliens 11:30 4 Tonight Show 5 Late Show 7 Nightline 9 Morton Downey Show 11 The Honeymooners 11:50 2 Special: U.S. Open Highlights H Movie: La Bamba MIDNIGHT 2 Movie: Where Does It Hurt? (1972). Peter Sellers. 7 Movie: Apache (1954). Burt Lancaster. 11 Star Trek: The Next Generation 21 Nightly Business Report 31 World TV Presents (Chinese Programming) M Movie: Emmanuelle N Movie: Tonight's the Night 12:30 a.m. 4 David Letterman 5 All in the Family 9 The Street 13 Celebration. A documentary about the Labor Day Parade held in Brooklyn, New York by the West Indians. 21 Summer Night Music 1:00 a.m. 5 Archie Bunker's Place 9 Joe Franklin Show 11 Runaway With the Rich and Famous 13 Fresh Fields 1:20 a.m. S Movie: The Sensuous Nurse 1:30 a.m. 4 Friday Night Videos 5 Get Smart 7 11 News 13 MacNeil/Lehrer 1:35 a.m. M The Best of Eros America 1:45 a.m. H Movie: Body Double 2:00 a.m. 2 Win, Lose, or Draw 5 Hair Loss 7 Movie: Fools (1970). Jason Robards. 9 Home Shopping Overnight 11 Wrestling 2:25 a.m. M The Story of a Sex Surrogate	10:30 a.m. 2 Win, Lose, or Draw 4 News 5 Movie: The Bat People (1974). Stewart Moss. 13 All About TV 2:40 a.m. S Movie: Paris by Night 3:00 a.m. 2 Movie: Having Babies (1976). Ronny Cox. 4 Wil Shriner Show 11 Movie: Sherlock Holmes in House of Fear (1945). Basil Rathbone. 13 Movie: Z (1969). Yves Montand. 3:40 a.m. S Movie: McCabe and Mrs. Miller 3:45 a.m. H Movie: Stripped to Kill (cc) M Movie: Augustine 3:50 a.m. 7 Movie: Winchester .73 (1967). Tom Tryon. 4:00 a.m. 4 Hit Squad 4:20 a.m. M Movie: Something Wild 4:30 a.m. 4 Matchmaker 5 I Love Lucy 11 Twilight Zone 5:00 a.m. 4 New Wilderness 5 I Love Lucy 11 Crook and Chase 5:15 a.m. 2 Newsmakers 13 Messenger From Poland. Documentary about Jan Karski, as he relives his attempts to inform the world of the extermination of Jews. H Movie: Born American 5:30 a.m. 4 Ben Casey 5 I Love Lucy 11 News 5:45 a.m. S Gleason MON., SEPT. 5 6:00 2 4 7 News 5 Three's Company 9 Special: MDA Telethon (continued) 13 Office of the Future 21 Newton's Apple 31 Italian programming (concludes at 8) M Movie: The Mosquito Coast S Movie: Just Me and You 6:15 H Movie: Cat Ballou 6:30 5 Family Ties 7 News 11 The Jeffersons 13 21 Nightly Business Report 7:00 2 Win, Lose, or Draw 4 5 News 7 Jeopardy 9 \$100,000 Pyramid 11 Cheers 13 World at War 21 Contact: Long Island	8:00 2 Newhart 4 Alf 5 Movie: Battleground (1949). Van Johnson. 7 Football: Giants vs. Washington (concludes at 11, approx.) 9 Great Performers: "Pee- wee Herman" 11 Movie: The Best of Times (1986). Robin Williams. 13 MacNeil/Lehrer 21 Adventure: "To the Ends of the Earth" 31 Dark Shadows H George Carlin M Movie: Matewan N Movie: A Man and a Woman S Movie: Thief of Hearts 8:30 2 The Cavanaughs 4 Hogan Family 31 Eastenders 9:00 2 Kate & Allie 4 Movie: Baby It's You (1983). Rosanna Arquette. 9 Morton Downey Show 13 American Masters: "St. Gaudens—Masque of the Golden Bowl" 21 The Day the Universe Changed 31 Declaration of Independents H Movie: Platoon (cc) 9:30 2 Designing Women 10:00 2 Magnum, P.I. 5 9 11 News 13 Evening at Pops 21 Originals 31 Polark N Movie: A Man and a Woman: 20 Years Later S Movie: Maximum Overdrive 10:15 M Movie: A Prayer for the Dying 10:30 11 Odd Couple 21 Trying Times: "Moving Day." Candice Bergen stars as an optimistic divorcee when moving day reveals more than dustballs left behind the bureau. 11:00 2 4 7 News 5 M*A*S*H 9 Benny Hill 11 Odd Couple 13 Messenger From Poland 21 Are You Being Served? 31 Hellenic TV U.S.A. H Movie: Over the Top 11:30 4 Tonight Show 5 Taxi 7 Nightline 9 Baretta 11 The Honeymooners 21 Alive From Off Center	12:30 a.m. 4 David Letterman 9 Alfred Hitchcock Presents 13 The Gift 21 Point of View: "Gates of Heaven." Deals with pet cemeteries, the owners, and the clients. H Movie: The Fly 1:00 a.m. 5 McCreary Report 9 Joe Franklin Show 11 Twilight Zone 13 Mystery! Cover Her Face 1:20 a.m. S Movie: Three O'Clock High 1:30 a.m. 4 Later With Bob Costas 11 News 1:35 a.m. 7 News 2:00 a.m. 4 News 5 Synchronal 9 Home Shopping 11 Twilight Zone 13 Odyssey 2:05 a.m. 2 News 7 Movie: The Firechasers (1970). Chad Everett. M Movie: Kelly's Heroes 2:15 a.m. H Movie: Creepshow 2 2:30 a.m. 4 Wil Shriner Show 5 I Love Lucy 11 Twilight Zone 3:00 a.m. 5 Movie: Five Card Stud (1968). Dean Martin. 11 Movie: Charlie Chan and the Red Dragon (1946) 13 Genetics S Movie: Nana 3:30 a.m. 4 Hit Squad 3:50 a.m. 13 Eureka H Movie: Aliens 4:00 a.m. 4 Matchmaker 7 Branded 4:30 a.m. 4 Ben Casey 7 The Avengers 11 Twilight Zone 4:35 a.m. M Movie: In Cold Blood 4:45 a.m. S Movie: King's Road 5:00 a.m. 5 I Love Lucy 11 Twilight Zone

TELEVISION

13 Business of Management

5:15 a.m.
S Movie: *Man, Woman, and Child*

5:30 a.m.
4 New Wilderness
5 I Love Lucy
7 Morning Stretch
11 News

TUE., SEPT. 6

6:00
2 **4** **7** News
5 Three's Company
9 T.J. Hooker
13 New Jersey News
21 Newton's Apple
31 Italian programming (concludes at 8)
M Movie: *The Stranger*
S Movie: *Six Weeks*

6:30
5 Family Ties
7 **11** News
13 **21** Nightly Business Report
H Movie: *Mannequin*

7:00
2 Win, Lose, or Draw
4 **5** News
7 Jeopardy
9 \$100,000 Pyramid
11 Cheers
13 World at War
21 Contact: Long Island

7:30
2 Wheel of Fortune
4 She's the Sheriff

5 Current Affair
7 Hollywood Squares
9 Barney Miller
13 Baseball: Yankees vs. Cleveland
21 World of Survival
M Movie: *Ice Station Zebra*

8:00
2 Summer Playhouse
4 Matlock
5 **Movie:** Shampoo (1975). Warren Beatty.
7 Who's the Boss?
9 **Special:** The King of the Olympics: The Lives and Loves of Avery Brundage (Part I of II)
13 MacNeil/Lehrer
21 Nova: "Pioneers of Surgery." A series of four programs exploring the dramatic story behind the rise of modern surgery.
31 Dark Shadows
H On Location
N Movie: *Masquerader*
S Movie: *A Man in Love*

8:30
7 Full House
31 Eastenders

9:00
2 **Movie:** Women of Valor (1986). Susan Sarandon.
4 In the Heat of the Night
7 Moonlighting
13 Nova: "Pioneers of Surgery"

21 Smithsonian World
31 The Four Horsemen: You Cannot Call This Peace. An examination of the terrible price civilians have paid, by the conflicts occurring in the Third World.
H Movie: *Steal the Sky*

9:30
N Movie: *Radium City*

10:00
4 **Special:** It's Not Easy Being a Teen
5 **9** **11** News
7 thirtysomething
13 The Struggles for Poland
21 Survival Special
31 Among Brothers: Politics in New Orleans. Explores the national implications of blacks running against blacks for elective office.
M Movie: *The Living Daylights*
S Movie: *Gotham*

10:30
11 Odd Couple

11:00
2 **4** **7** News
5 Koch on Call
9 Benny Hill
11 Odd Couple
13 P.O.V.
21 Are You Being Served?
31 Hellenic TV U.S.A.
H Movie: *Three O'Clock High*

11:30
2 Tonight Show
5 Taxi
7 Nightline
9 Morton Downey Show
11 The Honeymooners
21 Alive From Off Center
N Movie: *The Baker's Wife*

11:35
2 **Special:** U.S. Open Highlights

11:45
S Movie: *Masters of the Universe*

MIDNIGHT
2 **Movie:** When the Bough Breaks (1986). Ted Danson.
5 Late Show
7 **Movie:** Lois Gibbs and the Love Canal (1982). Marsha Mason.
11 Star Trek
21 Nightly Business Report

12:15 a.m.
M Movie: *Born in East L.A.*

12:30 a.m.
4 David Letterman
9 Alfred Hitchcock Presents
21 Adventure

12:35 a.m.
H Movie: *House* (cc)

1:00 a.m.
5 Financial Freedom
9 Joe Franklin Show
11 Twilight Zone
13 Day the Universe Changed

1:30 a.m.
4 Later With Bob Costas
11 News

1:35 a.m.
S Movie: *R.S.V.P.*

1:40 a.m.
M Movie: *Nice Dreams*

1:50 a.m.
7 News

2:00 a.m.
4 News
5 Keys to Success
9 Home Shopping
11 Twilight Zone
13 Disappearing World. Part I of a ten-part series that examines the social structures of societies now threatened with extinction.

2:05 a.m.
2 News

2:10 a.m.
H Movie: *Shadow Play*

2:20 a.m.
7 **Movie:** Hennessy (1975). Rod Steiger.

2:30 a.m.
4 Wil Shriner Show

5 I Love Lucy
11 Twilight Zone

3:00 a.m.
5 **Movie:** Murphy's War (1971). Peter O'Toole.
11 **Movie:** Charlie Chan in Shadows Over Chinatown (1948). Sidney Toler.

13 Eureka
S Movie: *Aliens*

3:10 a.m.
M **The Story of a Sex Surrogate**

3:30 a.m.
4 Hit Squad

3:50 a.m.
H Movie: *Mannequin*

4:00 a.m.
4 Matchmaker

4:15 a.m.
13 **Newcast From the Past**

4:30 a.m.
4 Ben Casey
7 The Avengers
11 Twilight Zone
M Movie: *Birds Do It, Bees Do It*

5:00 a.m.
11 At the Movies
13 Here's to Your Health

5:15 a.m.
5 Popeye

5:30 a.m.
S **Home From Far**

Weekend, SEPTEMBER 3-4

SAT., SEPT. 3

6:00 a.m.
5 Synchrocal
7 New York Views
9 B.J. and the Bear
11 Christian Science Monitor
13 Sit and Be Fit

6:30 a.m.
2 Patchwork Family
4 Fight Back
5 Sylvanian Family
7 Wild Kingdom
11 Planet of the Apes
13 New Jersey News
M Movie: *Hatari!*
S Movie: *Rustlers' Rhapsody*

7:00 a.m.
4 Kidsongs
5 Star Com
7 Uncle Waldo
9 Fantastic World
11 Visionaries
13 Presidency and the Constitution
21 Sesame Street
H Movie: *Charlotte's Web*

7:30 a.m.
2 Young Universe
4 Hickory Hideout
5 Sybervision
7 King Leonardo
11 Captain Power

8:00 a.m.
2 Furrytail Theater
4 Gummi Bears
5 World Tomorrow
7 Little Wizards
11 Puttin' on the Hits
13 Adam Smith
21 Sesame Street Special
S Movie: *Goodbye, Mr. Chips*

8:30 a.m.
2 Muppet Babies

4 Smurfs
5 Get Smart
7 Pound Puppies
11 New Gidget
13 Wall Street Week
11 Coming Attractions

9:00 a.m.
5 McCreary Report
7 My Pet Monster
9 Superman
11 Solid Gold
13 Washington Week
11 Wonderworks
H Movie: *Mannequin*
M Movie: *Harry and the Hendersons*

9:30 a.m.
7 Flintstone Kids
13 One-on-One

10:00 a.m.
2 Pee-wee's Playhouse
4 Alf
5 W.W.F. Wrestling Superstars
7 Real Ghostbusters
9 Buck Rogers
11 Soul Train
13 Firing Line
21 Soap Box Derby: An All-American Classic
31 Body Electric

10:30 a.m.
2 Mighty Mouse
4 Alvin
13 American Interests
31 State of the Arts
H Movie: *Haunted Honeymoon*
S Movie: *Men of the Fighting Lady*

11:00 a.m.
2 Popeye & Son
4 Fraggle Rock
5 Charlie's Angels
7 Bugs Bunny
9 Wrestling
11 Star Search
13 Tony Brown

31 Video Music Box
M Movie: *Hunk*

11:30 a.m.
2 Dennis the Menace
4 New Archies
13 Open Mind
21 The Victory Garden

NOON
2 **Tennis:** U.S. Open (concludes at 6, approx.)
4 Foofur
5 **Movie:** Sunburn (1979). Farrah Fawcett.
7 Animal Crack-ups
9 Black Sheep Squadron
11 Wrestling
13 Vistas
21 Gourmet Cooking
31 Eye on Asia
H Movie: *No Retreat, No Surrender*
S Movie: *Mannequin*

12:30
4 I'm Telling
7 Health Show
13 Long Walk to the Olympics
21 This Old House

1:00
4 **Movie:** To be announced
9 Baretta
7 Weekend Specials
11 **Movie:** Killer With Two Faces (1974). Donna Mills.
13 Motorweek
21 Frugal Gourmet
31 U.S. Nippon Newscape (Japanese Programming)
M Movie: *Police Academy 4*

1:30
7 Ebony/Jet Showcase
13 This Old House
21 French Chef
H Movie: *Three O'Clock High*

S Movie: *Gandhi*

2:00
5 **Movie:** McMillan
7 **Movie:** The Pleasure Seekers (1964). Ann-Margret.
9 Baretta
13 Victory Garden
21 Joy of Painting
31 Japanese Theatre

2:30
4 Super Chargers
13 Floyd on France
21 Ari William Alexander and Lowell Speers
M Movie: *Roxanne*

3:00
4 **Baseball:** Kansas City vs. Minnesota or, Mets vs. Los Angeles
9 Knighttrider
11 **Movie:** Nadia (1976). Leslie Weiner.
13 Madeleine Cooks
21 Motorweek
31 Degrassi Junior High
H Tina—Live From Rio

3:30
5 **Movie:** Columbo
13 Frugal Gourmet
21 Rod and Reel Streamside
31 Ask Congress

4:00
7 Greatest Sports Legends
9 Knighttrider
13 Nova
21 Woodwright's Shop
31 TV Brazil
H Movie: *Blind Date*

4:20
M Movie: *Stranger on the Run*

4:30
7 Wide World of Sports
21 This Old House
31 Thinking Allowed

5:00
5 Kojak
9 A-Team
11 Little House
13 Innovation
21 Degrassi Junior High
31 Lonesome Pines Specials
S Movie: *Oliver's Story*

5:30
13 Science Journal
21 Doctor Who

5:45
H Movie: *Big Trouble in Little China*

6:00
2 The People
4 **7** News
5 **What's Happening Now?**

9 A-Team
11 Charles in Charge
13 In Search of the Trojan War
31 Polish TV Network
M Movie: *Soylent Green*

6:30
2 **4** **7** News
5 Small Wonder
11 Bustin' Loose
31 Hello Austria/Hello Vienna
S Movie: *Rustler's Rhapsody*

7:00
2 News
4 Headlines on Trial (approx.)
5 Too Close for Comfort
7 Siskel & Ebert & the Movies
9 It's a Living
11 T and T
13 The Making of a Continent
21 Blake's 7
31 Computer Show

7:30
2 Wheel of Fortune

4 Throb
5 WKRP in Cincinnati
7 New York Views
9 Mama's Family
11 Tales From the Darkside
31 Eye on Dance
H Movie: *Mannequin*

8:00
2 First Impressions
4 Facts of Life
5 The Reporters
7 **Movie:** The Journey of Natty Gann (1987). John Cusack.

9 **Movie:** A Day at the Races (1937). The Marx Brothers.
11 **Movie:** The Wiz (1978). Diana Ross.
13 National Geographic Special: "Australia"
21 George and Mildred
31 Masterpiece Theatre: By the Sword Divided II
M Movie: *Harry and the Hendersons*
N Movie: *Matewan*
S Movie: *Down Twisted*

8:30
2 Frank's Place
4 227
21 Keep It In the Family

9:00
2 **College Football:** Florida State vs. Miami (concludes at midnight, approx.)
4 Golden Girls
5 **Special:** Suzie's Story Powerful documentary of young woman's battle with AIDS.
13 Mystery!: Cover Her Face
21 Executive Stress
31 Upstairs, Downstairs
H Movie: *Trading Places* (cc)

3:30 Amen Executive Stress Island Records 0:00 Hunter 9 News Spenser: For Hire Movie: The Blot (1921). Claire Windsor. No Place Like Home Blake's Seven Movie: Born in East A. 3:30 9 to 5 Benny Hill News Solo Movie: Over the Moon Movie: Tiffany Jones 0:00 7 News Taxi Morton Downey After Ark Cheers Trying Times World TV Presents Movie: Steal the Sky 3:30 Saturday Night Live Movie: Airport (1970). Dean Martin, John Hayes. News Movie: The Snapping of the President (1980). William Shatner. All My Sons (1948). Robert Lancaster. Movie: Hers to Hold (1943). Deanna Durbin. Movie: Shaft 4:45 Movie: Killer Force (1974). Telly Savalas. DNIGHT News Movie: Short Eyes Movie: The Killing Machine 45 a.m. Movie: Mary Jane (1977). Susan Dey. 55 a.m. Movie: The Guardian 0 a.m. Showtime at the Apollo Movie: Make Way for Tomorrow (1937). 5 a.m. Movie: Mandingo 3 a.m. Mind Power Runaway With the Rich and Famous 3 a.m. Movie: Backlash (1966). Richard Mark. Movie: Mannequin 3 a.m. Dom DeLuise Show Comedy Club Home Shopping night News 3 a.m. Movie: The Barefoot Contessa (1954). Ava Gardner. 3 a.m. Win, Lose, or Draw Sea Hunt	11 Tales From the Darkside 2:40 a.m. Movie: Three Corners Moon (1933). Claudette Colbert. Movie: Last Resort 3:00 a.m. News Movie: To be announced Solid Gold 3:10 a.m. Movie: Oliver's Story 3:20 a.m. Movie: You're in the Army Now (1941). Phil Silvers. Movie: Soylent Green 3:45 a.m. Movie: U.F.O. Journals (1975) 4:00 a.m. Movie: Sherlock Holmes in Pursuit to Algiers (1945). Basil Rathbone. Movie: Harlan County, U.S.A. (1976) Movie: Weekend Warriors 4:40 a.m. Movie: Warrior Queen 4:55 a.m. Synchronal 5:00 a.m. Movie: Gulliver's Travels (1939). Victor Young. The Avengers Movie: Born in East L.A. 5:40 a.m. Tina—Live From Rio SUN., SEPT. 4 6:00 a.m. Gilligan's Island Insight Can You Be Thinner? Christopher Close-up National Geographic Santiago's America 6:15 a.m. Davey and Goliath 6:30 a.m. Community New Wilderness Oral Roberts Christopher Close-up It's Your Business Christian Science Monitor Movie: Making Contact 6:45 a.m. Supermom's Daughter 7:00 a.m. Young Universe Your Vital Signs Hour of Power Faith for Today Point of View Larry Jones Sesame Street Wonderworks Movie: Really Rosie 7:30 a.m. Way to Go Fight Back This Is the Life Sunday Mass World Tomorrow Tales of Little Women Great American 4th of July 8:00 a.m. For Our Times	4 Visiones Sunday Mass Tiempo Slime Time Ever Increasing Faith Mister Rogers Sesame Street Italian programming (concludes at 2) The Adventures of Tom Sawyer Movie: Walk Like a Man 8:30 a.m. Community Positively Black Plastic Man New York Views Treasure Mall Mister Rogers Lyle, Lyle Crocodile Movie: A Christmas Story 9:00 a.m. Sunday Morning With Charles Kuralt Sunday Today D.J. Kat Movie: Topper (1979). Kate Jackson. The Jetsons Hee Haw Sesame Street Owl/TV Movie: What's Up Doc? 9:30 a.m. Bugs and Daffy Portrait of the Soviet Union Reading Rainbow Movie: The Living Daylights 10:00 a.m. Steampipe Alley Reading Rainbow Tony Brown's Journal 10:30 a.m. Face the Nation Meet the Press Gilligan's Island Love Boat Newton's Apple Inside Albany Movie: The Pick-Up Artist 11:00 a.m. Wall Street Journal McLaughlin Group W.W.F. Wrestling News Conference Knight Rider Wild America Washington Week In Review 11:30 a.m. Newsmakers New Forum David Brinkley At the Movies Celebration Wall Street Week 11:40 a.m. Movie: Ice Station Zebra NOON This Is the NFL Essence Wonderful World of Disney Special: The Aloha Classic II Movie: Captain Nemo and the Underwater City (1970). Robert Ryan. Washington Week Adam Smith Survival Series Movie: Summer of '42 12:30 NFL Today	4 NFL Live Business World Inside Albany Wild America 1:00 Football: San Francisco vs. New Orleans Football: Miami vs. Chicago Movie: Please Don't Eat the Daisies (1960). Doris Day. Like It Is This Week in Baseball America Masters: "Rivera in America" Nature Movie: The Sky's No Limit 1:30 Baseball: Mets vs. Los Angeles 2:00 Movie: The Private Navy of Sgt. O'Farrell (1968). Bob Hope. Movie: Where the Buffalo Roam (1980). Peter Boyle. Soli at 75 A Day in the Life of America The Struggle for Poland Movie: The Subject Was Roses Movie: Love With a Perfect Stranger 2:30 Movie: Sweet Dreams 3:00 Movie: Rope of Sand (1949). Burt Lancaster. Missile The Collectors Polish Sunday 3:30 Madeline Cooks 4:00 Tennis: U.S. Open Football: Jets vs. New England Movie: How to Commit Marriage (1969). Bob Hope. Movie: A Circle of Children (1977) Great Chefs of Chicago Polish TV Network Movie: The Sunshine Boys Movie: Evil Under the Sun 4:30 Frugal Gourmet How to Raise a Street-Smart Child 5:00 Movie: Trackdown (1976). Jim Mitchum. Hawaii 5-0 The Struggles for Poland Nova Precious Memories Strolling 47th Street 5:15 Movie: The 500 Pound Jerk 6:00 News National Geographic Movie: Vampire (1979). Jason Miller. Currents Adventure Korean Programming Movie: The Cowboys Movie: A Christmas Story	6:30 News Victory Garden Movie: A Fine Mess 7:00 60 Minutes Rags to Riches 21 Jump Street Disney Sunday Movie Movie: A Night at the Opera (1935). Kitty Carlisle. Conserving America Louisiana Cookin' 7:30 Make Yourself at Home 8:00 Murder, She Wrote Family Ties America's Most Wanted MacGyver Star Trek: The Next Generation Masterpiece Theatre: By the Sword Divided This Old House Thurgood Marshall Movie: The Pick-Up Artist Crazy About the Movies: "Gregory Peck" Movie: Our Very Own Movie: The Bedroom Window 8:30 My Two Dads Married With Children Hometime 9:00 Movie: Higher Ground (1987) Movie: The Man Who Wasn't There (1983). Steve Guttenberg. It's Garry Shandling's Show Movie: Poltergeist (1982). Craig T. Nelson. Special: MDA Telethon (concludes Mon., 9/5, at 7 p.m.) Lifestyles of the Rich and Famous Masterpiece Theatre: By the Sword Divided Nature Window on World III Movie: The Living Daylights 9:30 Tracey Ullman Show Movie: Raising Arizona 10:00 Duet News Dear Comrades Mystery!: Cover Her Face Movie: Day for Night Movie: The Pick-Up Artist 10:30 Current Affair Extra Carson's Classics Alive From Off Center Making Overtures 11:00 4 5 News Cheers Independent Focus The Casebook of Sherlock Holmes Korean Programming Movie: The Big Easy 11:15 Movie: Private Investigations	11:30 7 News Sports Extra The Honeymooners Masterpiece Theatre: By the Sword Divided I Coast to Coast 11:45 Sports MIDNIGHT Rockford Files Sports Friday the 13th News Special: MDA Telethon Star Trek 12:15 a.m. Sports 12:30 a.m. Bob Uecker Show Movie: Isn't It Shocking? (1975). Alan Alda. Trying Times Movie: House on Haunted Hill 12:45 a.m. Movie: Hunter's Blood 12:50 a.m. Movie: Rolling Vengeance 1:00 a.m. Win, Lose, or Draw Kickboxing Naked City Odd Couple Summer Night Music Movie: A Nightmare on Elm Street 3 1:30 a.m. Win, Lose, or Draw Grandstand News 2:00 a.m. News Hardcastle and McCormick Love Your Skin Movie: Bring Me the Head of Alfredo Garcia (1974). Warren Oates. At the Movies 2:20 a.m. Movie: Death Wish 2:30 a.m. Nu Day Movie: Lucky Stiff (1949). Dorothy Lamour. Wall Street Movie: Bullies 2:40 a.m. Movie: Hamburger Hill 3:00 a.m. Positively Black Financial Freedom Special: MDA Telethon 3:30 a.m. First Estate 3:50 a.m. Movie: The Living Daylights 4:00 a.m. East Side Kids Movie: The Man From the Alamo (1953) 4:10 a.m. Movie: A Fine Mess 4:30 a.m. Twilight Zone 4:35 a.m. Movie: Evil Under the Sun
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N E W



Y O R K

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. Special rates effective with the January 4, 1988 issue: \$27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$400 per inch, one-time insertion. Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. Contact Margaret Russo for information and billing procedures. All ads accepted at the discretion of the publisher. Write Town And Country Properties Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

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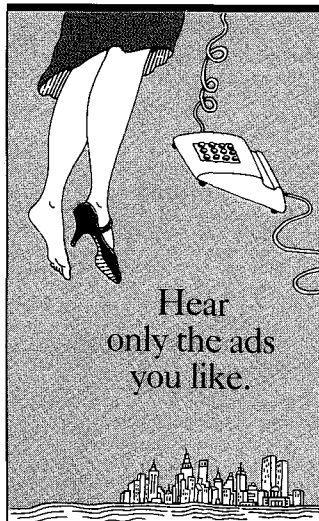
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Redhead Wanted—By this artistic, poetic, mystical biologist. I've always enjoyed looking but I've never had the pleasure of meeting one. White, divorced male, 41 years. Photo, please. NYM D111

Wonderful Woman Writer—45, 5'5", 128, well-shaped, warm, witty, wily - wants worthy winner, 49-56, with willing heart. Phone number please. NYM R170

Quiz For The Marriage-Minded Male—Are you 30-45 (any religion), attractive, funny, playful, warm, sensitive, affectionate, self-aware, intelligent and sincere? Do you want to meet a Jewish NJ professional woman, 31, pretty, slender, intelligent, funny, warm, sensitive, caring, affectionate? Do you have a desire and readiness to build a relationship leading towards marriage? If your answers are "yes", contact me. Phone, photo a must. NYM T431

Swedish Lady—Mid 50's, young inside and out, attractive and sophisticated, with culture and class, socially on the sunny side, *hardworking, sensitive, caring*. Ready to meet a well-established American gentleman with great expectations himself: free, with good relationship to the past, tall, 55-65, attractive, sporty, enjoying good but healthy lifestyle, also social activities. He should live comfortably, care for home and family life, perhaps live in a nice climate in the winter - Florida? Do you know anything about Scandinavia? If you can see reality and your own wishes in my lines, the next move is yours. NYM T427

Pulitzer Prize Winner—Until I woke up. 32, Jewish female. Pretty, petite, blond writer, enjoys long walks, old movies and the Toledo Mud Hens. Seeks well-educated and sophisticated man, 30-40, with warmth and humor. Photo/phone. NYM C190

Very Handsome Attorney—Jewish, 34. Seeks career-oriented lady for long-term relationship. If you love fine dining, theater, movies, beaches or bodybuilding, I would like to hear from you. Photo. NYM J150

Beautiful Jewish Exec—Secure, active, 25, seeks her match. Photo. NYM T435

Last Guy You'd Expect—To search for a mate this way. Very easygoing, successful, funny, handsome, 30 (look 25), 5'10", dark hair, green eyes, healthy athletic build, Tom Cruise type. Culturally diverse with strong moral and social convictions and zest for life. Seeks "together", pretty and musical brunette, 20-30, with great sense of humor. Yes, this experience is bizarre! Please send note and recent photo (a must). I will reciprocate. NYM L136

Let's Find Romance!—A very warm, happy, kind, cultured CEO, GQ looks, easygoing, 30's, Jewish, slim, 5'10", multi-millionaire. Seeks the right chemistry with a classy lady, very affectionate, beautiful, 20's-early 30's, nonsmoker - to share marriage and a magical life style. Reply definitely requires photo. NYM J158

Attractive, Warm, Bright, Fun-Loving—Youthful Christian lady, early 50's, seeks like-minded man for love and companionship. Photo, phone please. NYM L135

Unmask A Great Future!—Attractive, CT, witty professional woman, 38, with "Phantom" tix, seeks nonsmoking, adorable male accomplice. NYM J147

Marathon Woman—Are you a single man, looking and on the run? A talented, statuesque, Jewish, lower Westchesterite mother, nonsmoker, successful professional, seeks male counterpart, 40-55. Send photo/note/phone. NYM L121

Dancing, Outdoors, Laughter—Are only three of many interests. Petite professional, 31, seeking mature, decisive man who is honest and casual. Must enjoy moonlight on the bay. Please send note, photo and phone. NYM F004

Midsummer Night's Dream—Warm, sensitive and elegant brunette, Jewish widow, mid 50's, who enjoys life, people, the arts, dining and dancing. Seeks a secure, intelligent, caring man, 55-65, who wants to laugh and love and share the best that's yet to come. NYM F003

Tall, Attractive Blond Widow—Early 50's, small entrepreneur. Seeks Jewish professional man, young at heart. Serious relationship. Photo/phone. NYM T433

Island Woman/City Sophisticate—Former fashion model, world traveler, now active in my own business. I'm black, bright and attractive, 5'8", slim, 45 (look much younger), divorced. I'm an easygoing person with a zest for life. I seek a very interesting man for a quality relationship. He must be over 6' tall, cultured, mature, very successful, worldly, affectionate, caring and fun to be with. I'm searching but not desperate. I enjoy being single but I think life is more interesting when it's shared with someone I care about. I also believe love and romance are worth pursuing. Phone/photo please. NYM L065

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Courageous, Sensitive Woman—Worthy of giving and receiving love, seeks 35 plus, tall, slim Jewish man. NYM J145

Pretty, Italian-American Lady—36, dark hair, hazel eyes, 5'5", trim, smart, sense of humor. Seeks stable, upbeat, mature, white Christian professional, 34-40, for romance/marriage. Photo. NYM J140

Bright Professional Businessman—58 plus. Enjoys dining out, films, long walks, travel, good company. Seeks slim, attractive, interesting woman. NYM N093

Very Attractive, Very Young 55—Slim, shapely, 5'3", Jewish woman - warm, caring, bright. Loves life, many interests, wants loving, best friend relationship with sincere, intelligent, accomplished man, 55-65. Phone, photo optional. NYM L131

Successful, Handsome Businessman—30, seeks attractive, intelligent female, 21-35, for meaningful relationship. NYM J019

Gay Woman Seeks Beauty—With wit and style. I am 36, small, pretty, smart, fit and out. I don't smoke. And I don't do bars. My work isn't my life, but I love it - theater and TV production. If you are truly available for a real relationship, i.e. unattached and not just out of a relationship, please write. NYM C189

Classy, Sexy Jewish Lady Wanted—For best friend, lover and confidant of a very real, unique, 35-year-old, warm, sexy, streetwise, Jewish success story. You want three sons, country club living and your own 560 SL. You are not an average-job person and don't own a Sears gold card. You despise cheap, boring men and believe in mutual respect and desire a man who can love you and make you happy on a daily basis. On the surface you have a high-tech, shoulder-length haircut and shop at Bloomingdales. You are Jewish, 26-37, size 6-12 (no petites). This ad is real, so let me rearrange your life. Hopefully you can relocate to a better way. Let's both get lucky, we deserve it. Letter, photo and phone a must. NYM C202

Pretty, Petite, Successful Brunette—36. Seeks attractive, warm, sincere, financially secure professional male, to 46, for romance, friendship and committment. Note/photo/phone. POB 686, Ridgewood NJ 07450

Millionaire—Handsome Italian, 5'9", 4C seeks lady, 25-30, for loving relationship. Photo for reply. NYM C205

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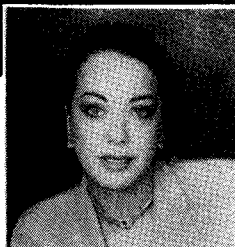
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Is It Ski Season Yet?—Absolutely amazing guy (29), athletic, tall, outgoing, fun-loving, good-natured, romantic. Seeks attractive, single Jewish female (22-29), who is bright, energetic, adventurous, for friendship, love - and that perfect run. NYM N086

Stylish, Fun Japanese Woman—24, 5'4", seeks handsome, secure man, 30's-40's, for sports, laughing/loving. Photo. NYM L119

You Better Believe It—I'm a beautiful blond widow, looking for a friend, 55-65, to enjoy all that there is - movies, theater, the arts, sports, golf, travel and hopefully romance. NYM N084

La Sho-Na Tov-A!—This bright, cultured, somewhat iconoclastic, slim, sophisticated, effervescent, 5 foot 2 inch, mid-life shayna maidel is looking for a zesty mensch with haimish values and a yiddisha kupf. NYM C196

Handsome Latin Male—34 years. Seeks attractive, sexy, Latin or Italian lady, 25-37, for romance. Letter, phone, photo a must. Will exchange. Brazilian lady a plus. NYM J131

Terminally Restless—Living Manhattan and East Hampton, thinking political career in DC. 36 and 5'9", looks fine, full set of wits. Overeducated - but likes flying, skiing, sailing, cars, motion. Seeking woman with Southern state of mind - for romance, family, passionate devotion. NYM N085

Beautiful, Jewish, 30's—5'5", bubbly, intelligent, genuine, affectionate. Seek similar male, 35-45, tall, established. For permanent relationship. Photo. NYM L082

Gay Woman—Well-educated professional, attractive, kind - with varied intellectual and outdoor interests - seeks similar counterpart. NYM N088

Beautiful Widow—Jewish, just turned senior citizen, upbeat, active, witty, fine sense of humor, secure in all ways, looking for a great guy. NYM J148

White Horse Optional—Bright, cute female, 25, lively, Jewish, 5'8", new JD with big brown eyes, seeks tall Prince Charming. Phone/photo, please. NYM C199

Someone To Play "Twilight"—This gorgeous golfer (Jan Stephenson look-alike) is well-educated, brainy, fun-loving and friendly. Needs athletic, active, equally financially secure partner for serious relationship. Like me, you belong to private club. 50's-early 60's is perfect. Photo/phone, please. NYM C172

Exotic Russian Beauty Desired—By 29-year-old, Greek-American male. I am a sincere, affectionate, down-to-earth, health-oriented, successful businessman. Looking for sensitive, loving, shapely woman for lasting relationship. NYM J153

Millionaire Seeks Jewish Cheerleader—All-American look. Must have traditional values, sensible life style. I'm 6'1", built like a linebacker, just over 50, my friends consider me handsome. Would like to meet a nonsmoking, childless woman who enjoys wearing a dress as well as madras or oxford. I have a good life and would like to meet someone to share it with. Would appreciate a note and photo, if available. NYM N089

Attractive, Black Female—34, 5'6", 126 lbs. Seeks sincere, tall, white male, athletic, 34-50, for serious relationship. Note/phone. NYM J134

Leggy Anna Quindlen—Seeks 40ish Russell Baker to enliven her Metropolitan Diary. Manhattan writer, Fashion of the Times look, Arts and Leisure tastes - hopes you don't skip Business Section as she does. NYM N077

Past Seven Years—Focused financial goals, now focus expanded to include relationship/family. I'm 38, blond, male entrepreneur. You're under 32, stylish, enjoy people, international travel and weekends in the country and have interests to expose me to. Photo. NYM C193

Single Woman—34, seeks sensitive and fun-loving companion to share the excitement of NYC. Arts lover, classical music and theater, also love outdoors, swimming, skiing. Outgoing and successful in career, shy in relationships. Send letter, photo appreciated. NYM N078

Range Rover Plus Golden Retriever—Seeking 30's male with similar goals. Smart and successful female with soft spot for adventure and romance wants witty man with grand style. Brains and honor a must. Photo appreciated. NYM N090

Handsome Black Male Executive—6', 30's, muscular, athletic build, with various cultural and social interests. Seeks pretty, tall, slim (size 4-8) woman, with same values, for serious loving relationship. Age and race open. Photo optional. Reply to GPO Box 020662, Brooklyn, NY 11202

Soul Mate Sought—Pretty, slim, bright, warm, laughing, green-eyed blond. Seeks best friend - smart Jewish man, 34-44, for happily ever after. Photo. NYM C210

China Doll—Tall, slender beauty, 34, with brains and breeding awaits one exceptional gentleman, tall, fit, 34-45, tiger at work, teddy bear at home, to capture her heart forever. NYM C211

Sophisticated, Sensual, Successful—If you knew me now, you wouldn't be reading this column today. Bright, outgoing, attractive, successful woman in late 30's. Interested in emotionally mature and fun-loving professional or businessman. I'm at ease in furs or jeans, theater or football, hot dogs or Chateaubriand. Limited time offer - respond now. Note/photo. NYM C185

Attractive, Successful Legal Secretary—(Law student to be), mother of affectionate 6-year-old child, late 30's, 5'5". Seeks professional, warm, sincere, sensitive, vulnerable, intelligent man, emotionally ready for a loving, committed relationship. Note/photo, photo optional. NYM D112

Handsome, Successful, Affectionate—Ivy-educated investment banker, 35, Christian, athletic, 6'3", nonsmoker, kind, caring, good-natured. Looking for tall, pretty, Christian woman, nonsmoker, 25-30, who is affectionate, sensitive, bright. Note/photo/phone, please. I will reciprocate. NYM J160

Not So Sweet Female, 28—Who is beautiful, adventurous and fun. Wants to meet a successful Jewish male, 34-40, to make me become sweet. Photo a must. NYM J161

Ace Of Hearts Seeking Jack Of Hearts—For winning hand. Attractive, brown-eyed brunette, 26, seeks caring, Jewish male, 26-32. I enjoy racquet sports, movies, Atlantic City. I've dealt my cards, now deal yours. Photo please. NYM L138

Extremely Attractive Lady—Of 44, LL, red hair, hazel eyes, slim, honest and sincere, seeks fine gentleman of substance and integrity, 54 plus. NYM J146

Asian Female—Seeking best friendship, perhaps more. Early 30's, stable and secure, very outgoing, enjoys travel, theater. I would love to meet a 30-40, honest, sincere, successful professional man. Photo/bio/phone please. NYM N091

Smart, Cute Blond, 27—Ice cream Woody Allen, cycling, animals, Cartier jeans. Seeks: educated, funny, successful attractive man, 28-35. Note/photo/phone NYM L115

GQ Type—Doctor, 31, tall, trim, together fun, Ferrari-owner. Seeks 20's, lean, lovin' beauty to spoil rotten. Photo. NYM C212

I'm Very Handsome—Tall, professional fun and witty. I'm 32 and very nice. I see a lively mate: slim, attractive, very smart and very honest. POB 2028, NYC 10036

29, Attractive, Petite—Whit businesswoman and cat lover, seel bright, established man in mid 30's who capable of handling a serious relationship NYM J162

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Very Handsome, Successful Dentist—32, 6', athletic, sophisticated, charming, Jewish. Seeks a beautiful, bright, educated woman, 23-30, to share romance, laughter and commitment. Note/photo a must. NYM J159

Gay Woman—Pleasure-oriented, seeks same, to journey through life beyond East Hampton. Ideally, you're over 35, possess a high intelligence and well-developed sense of humor with a place and interests of your own. I'm busy in a business I enjoy and would welcome the warmth, laughter and good times we can share together. NYM N092

Come Into My Life—If you are a businessman or professional, secure, worldly, with a sense of humor, a leader yet gentle, 6' plus, 45-55, elegant, classy, handsome gentleman of integrity. Meet a lady of class, high standards, beautiful, green eyes, blondish, 5'5", 42. Even-tempered, very feminine Manhattanite, European-born/bred, values to match, will treat you accordingly. Art director, world-traveled. Timing is right - let's share the future...Note/photo/phone. NYM L132

Tall, Handsome Man—41, seeks slim, attractive woman over 5'5", under 35, for friendship and more. Note/photo/phone. Photo important. NYM N094

Educated, 54, Unpretentious—Sensitive, handsome. Seeks statuesque, intelligent, nonsmoking woman. Photo. NYM L133

Ambitious Manhattanite—43, 5'10", 175. Likes fine dining, repartee. Seeks moral, astute lady with cover girl looks, 30-36, nonsmoker. Note, phone. NYM L134

Westchester Investment Banker—Christian male, never married, MBA, new house, very athletic, enjoy ballet, opera, hiking and baseball. Need athletic, attractive, professional female, 28-38, to share life, love and home. Photo, please. NYM J219

Japanese Female MD—41, 5'6", seeks Japanese or white intellectual. Note/photo/phone. NYM J165

Appealingly Attractive Female—5'3", 10, shapely MA. late 30's. Can speak French, Spanish, German, Russian, while living, carpentering, designing and picking wicker for palatial Queens apartment. seek a man, 40's, with time for commitment. Photo if possible. NYM J164

Man Willing—If you're willing (to meet at is). Tall, attractive professional NJ woman, works in NY, loves all life's pleasures (sports, travel, theater and the home life). Would like to share pleasant evenings in the city, country or on the beach with a tall (6' plus), warm, sensitive, appreciative male (30-40). Note/photo/phone. Will reciprocate. NYM N095

Attractive Redhead, 28—Sophisticated, sensitive, spontaneous, career-oriented. Interests include theater, dining, talking. Seeks handsome, bright, established man, 40, to share feelings. Photo. NYM L137

Hot, Beautiful, Petite, Jewish—Girl, 32, sires attractive, intelligent businessman, spontaneous, between 30-45, who loves the finest things in life. Recent photo/note. NYM C222

Slender, Slim, Very Pretty—Never-married, Jewish female, 34, seeks male counterpart marriage. Note/photo. NYM N097

Attentive, Caring, Sincere—White male, 39, attractive, successful, seeks black woman, tall, warm, affectionate, serious, articulate for relationship. NYM J167

Best Sailing Yet To Come—50ish male professional, sculptor, photographer, pianist, writer, looking for first mate, 43-48, nonsmoking. Gentle, for cruising weekends and winter culture. No sail experience okay. LI/NY. Photo. NYM J168

Seeking A Partner—To share life with. I'm tall, blond, artistic, sensual female, 29. Will reply to all. Photo okay. NYM N098

Charismatic, Slim Blond—Cultured, sporty, European-born lady, optimistic, upbeat, looking for mate, 55-68, successful, kind, intelligent, active, for caring, sharing. Note/phone. NYM J149

Elegant, Statuesque NJ Lady—Classic beauty, intelligent, mature. Seeks strong, successful, attractive, single white male, fashionable, 55 plus, to share the good life. NYM N081

Executive—Trim, good-looking, white, 50's. Seeks well-educated, very pretty or exceptionally attractive, slender woman, 35-45. Race is unimportant. NYM Q648

Executive - Intelligent, Handsome—Athletic, 50's, 5'11". Seeks a bright, urbane lady who is beautiful or exceptionally attractive, trim figure, very nice legs, 40 or younger. (Please reply only if you are the person described.) Thank you. NYM Q653

Attractive Legal Eagle, 26—Seeks intelligent, handsome man, 28-36, who believes in love and romance. Note/photo/phone. NYM L122

Right Rx?—You are if you're 24-29, professional gal, wanted for relationship by good-looking pharmacist, 5'7", Jewish, 27, whose interests include: sports, music, theater and fun. Looking for warm and friendly type. Letter/photo a must. No smokers. NYM J143

Where Are You?—I'm not getting any younger. Nice-looking, sporty, professional man, 35, marriage-minded, seeks the terrific, attractive, eclectic woman I know is out there. Photo. NYM J144

6'1", Blond Hair, Blue Eyes—Young 40's, lakefront living, windsurfing, convertibles. Casual dining out, great barbecues on the deck. Successful businessman. You're 28 to 35, naturally beautiful and exciting. Photo/note. NYM N087

Considerate, Sincere Male—Resides near Rhinebeck, NY - good-looking, young 51, athletic, slim, nonsmoker, sense of humor. Enjoys dancing, dining, theater, outdoor activities. Seeks slim, petite, attractive, professional, witty lady, 42-49, prefer within 50 miles - for meaningful relationship. Recent photo/phone please. NYM J156

Let Us See With Our Hearts—Single white male, 32, would like to meet single Oriental lady, for friendship to relationship. NYM C213

Handsome, Successful Executive—In 50's, seeks pretty, dynamite lady in 40's for exquisite relationship. Note/photo/phone, please. NYM N082

Attractive, Articulate And Attentive—Queens woman (late 50's), seeks a caring, cheerful and charismatic Jewish gentleman who can appreciate someone very special. Phone please. NYM L125

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Abracadabra—Professional Jewish man, 31, fit, good-looking, easygoing, dry wit with boyish charm. Seeks to share magic (plus give-and-take, honest communication and Steve's ice cream) with female counterpart. Nonsmokers only. NYM D110

Herpetian Male—Seeks a woman with the same condition. I'm in my 40's, handsome, professional and live in NYC. I'd like to meet a slim, attractive woman between 35 and 45, for dates, friendship, etc. NYM N079

Beautiful Greek Widow—60 years old, seeks a Greek man to start life anew. Note/photo/phone. NYM C209

Attractive, Caring Blond Lady—Seeks lasting relationship with traditional gentleman, 50-60, nonsmoker, whose interests include TLC, music, dancing, travel. I will share other interests. Note, phone a must. NYM J155

Beauty, Brains And Class, 26—Seeks her man. We're both Jewish, nonsmokers. You're 25-30, sincere, optimistic, fit and a man of honor and character. Photo a must for reply. NYM L127

Oriental Female Sought—Bright, caring, sincere, 25-33, for meaningful relationship with single white male, 33, dependable, caring. I enjoy dining out, movies, jogging. No drugs. Note/photo/phone. NYM L129

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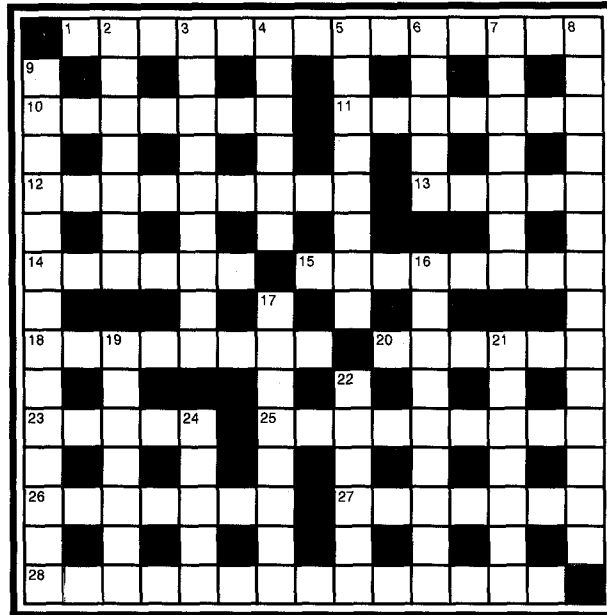
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Beauty treatment for a disappearing elite. (9, 5)
- 10 Although no longer a player, he insists on payment. (7)
- 11 An imposter makes a call to arms. (7)
- 12 Tradesman is no longer batting with tradesman. (9)
- 13 Points obtained either side of court make one faint. (5)
- 14 City of cities if it lost its capital. (6)
- 15 Ruler given about one million for part of army. (8)
- 18 The scientist is a very unpleasant fellow, cutting up mice. (8)
- 20 A negative in time that is standing for hopeless mess. (6)
- 23 Release shortly. (5)
- 25 One who preserves the meat in an animal. (9)
- 26 Marx on cause of death. (7)
- 27 Where animals can get across? (7)
- 28 Scholarship for man of letters? (14)



DOWN

- 2 One who makes modifications would be more suitable without publicity. (7)
- 3 Certain it has become complex. (9)
- 4 To this part of where town ends. (6)
- 5 Film which shows there is dancing everywhere? (8)
- 6 Complains, putting a note on the vehicle. (5)
- 7 Something ugly climbed up into view. (7)
- 8 Succeeded in getting a degree? (6, 3, 5)
- 9 Things that mark time and jump in store. (6-4, 4)
- 16 Like an egg in hotels: it makes a change. (9)
- 17 Means of covering complaints? (8)
- 19 Falls for a new version of red aims. (7)
- 21 Spoil the company in turning up as an inventor. (7)
- 22 Something for the garden with water in the middle. (6)
- 24 Means of cleaning second-class accommodation. (5)

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'FORMER JOBS' : 'CUE' CROSSWORD-BY MAURA B. JACOBSON

ACROSS

- 1 April occurrence
- 7 One of the MacRaes
- 13 Cabbage salads
- 18 First bidders
- 19 Small brass-wind
- 20 Rogue
- 22 PREACHER
- 24 British dessert
- 25 Goofed
- 26 Uncle, Scottish style
- 27 LeGallienne of the theater
- 29 Days, to Domingo
- 30 Sun emanation
- 31 Indian-raid trophy
- 34 Shorthand pro
- 37 Foamy quaffs
- 38 High, in music
- 39 TRUCK DRIVER
- 42 Worse than a fib
- 43 Skillful
- 46 Turgenev's birthplace
- 47 Maestro
- 49 Meant to be sung
- 51 Endeavors
- 53 Attorneys' org.
- 55 Psychedelic compound: abbr.
- 56 Religious dissenter
- 58 Epochs
- 59 Skating star of films
- 61 de France
- 62 Necessary
- 63 Rarer than rare
- 65 Okinawan capital
- 68 LUMBERJACK
- 71 MODEL
- 74 Plaintiff, often
- 76 Sauce for sushi
- 78 Arctic plain
- 80 See the preacher
- 82 Place for a boutonniere
- 84 Sup
- 86 Qatar's government
- 88 UK award
- 90 Faulkner's "Lay Dying"
- 92 Prefix with porosis
- 94 Sounds too loud
- 96 Cheese shredder
- 98 Electrical safeguard
- 100 Acted dizzy
- 102 Yugoslav island
- 104 USHERETTE
- 106 Guy on a beat

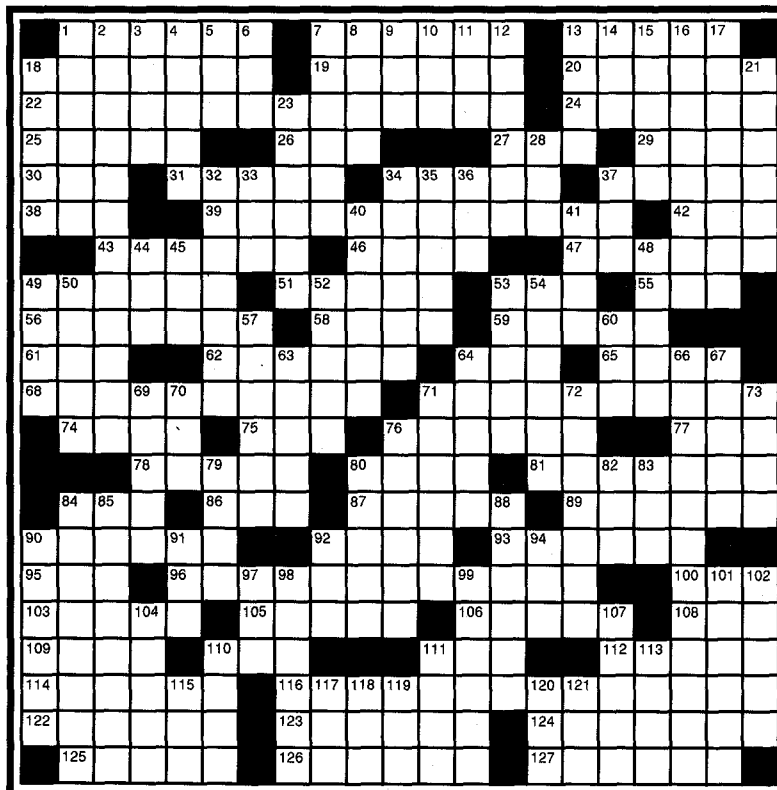
- 103 Alamogordo's county
- 105 Render joyful
- 106 Hi from Ho
- 108 After verb or malt
- 109 Had on
- 110 River to the English Channel
- 111 Offs' opposites
- 112 Roundup rope
- 114 AWOL student
- 116 PATENT OFFICE CLERK
- 122 Successful batter
- 123 Hollywood's Power
- 124 Plays a flute
- 125 Midwest airport

- 126 Uses eradicator
- 127 Vaccine vials: var.

DOWN

- 1 Kind of staircase
- 2 PENCIL MAKER
- 3 Thrice minus twice
- 4 Garden
- 5 undesirable
- 6 Aquatic eagle
- 7 Alphabetic trio
- 8 Ristorante seafood
- 9 Sharpen
- 10 Unit of energy
- 11 Daughter of Cadmus
- 12 Trouser half
- 13 Timon's city
- 14 Mex. miss
- 15 Roman hearth god
- 16 In reserve
- 17 JUGGLER
- 18 Earning wages
- 19 barrel (in trouble)
- 21 Not as important
- 23 Downy fabric
- 28 Tennessee player
- 32 Upper limit
- 33 Bar none
- 34 Fan out
- 35 Ringlet
- 36 Slippery customer
- 37 Word to Birdie

- 40 Evening shindig
- 41 Panache
- 44 "Right you —!"
- 45 Belfry pest
- 48 Shake like —
- 49 Modish
- 50 Kitchen (New York area)
- 52 With crimson coloration
- 53 "Day's Night"
- 54 Take caution
- 57 Leaves off
- 60 Neither Rep. nor Dem.
- 63 Where Christ stopped, in fiction
- 64 Dancer Jeanmaire
- 66 LAWYER
- 67 Mountain ridge
- 69 Sublease
- 70 Sumatran ape
- 71 Novelist Grass
- 72 Borough of London
- 73 Onetime White House monograms
- 76 Handkerchief substitute
- 79 State of Brazil
- 80 Skepticism
- 82 Under the weather
- 83 Actress Charlotte
- 84 "The Messiah" is one
- 85 BARTENDER
- 88 Ultimatum words
- 90 Height gain
- 91 Fiscal course: abbr.
- 92 Neighbor of Ga.
- 94 Where SHAEF was
- 97 Mardi Gras VIP
- 98 Certain acid salt
- 99 Edict city of France
- 101 Actor Davis, et al.
- 102 Latino laborers
- 104 112-Across, to a gaucho
- 107 Joseph or Stewart
- 110 Raison d'—
- 111 Normandy department
- 113 Aleutian outpost
- 115 Father of Abner
- 117 He writes the words: abbr.
- 118 Bikini top
- 119 Dawn goddess
- 120 Make — double
- 121 Name, in Nimes

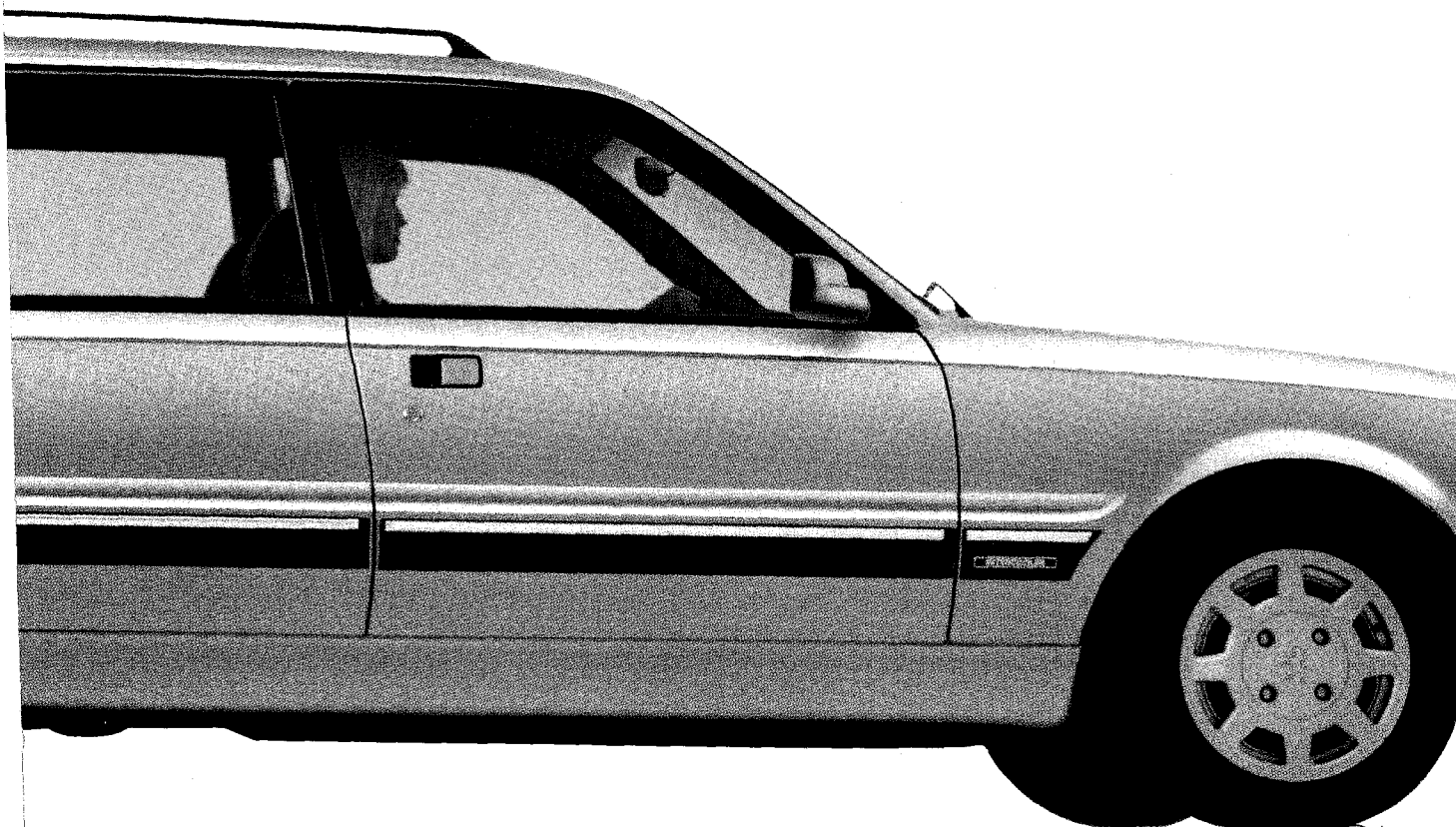




THE WAGON WHOS AREN'T SITTING DUCKS.

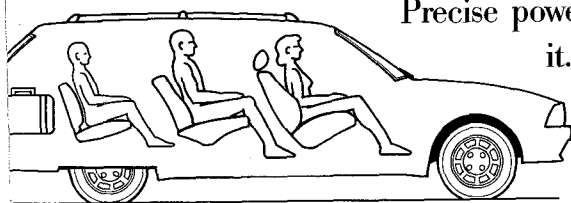
If grocery bags are all you ever put in the back of a station wagon, you could probably survive with a 1989 Peugeot SW8. But if you occasionally place irreplaceable bundles back there, you owe yourself to investigate one.

Unlike other wagon makers who apparently think third seat passengers should ride at their own risk, Peugeot believes they should be well protected. So at the rear of the SW8 is a "crumple zone" designed to collapse on impact thereby absorbing the force of the collision and preserving the integrity of the passenger compartment. (An area that's already surrounded by an immensely strong, protective cage of steel.) And because its third seat is equipped with seat belts, faces forward not rear, and is located safely out of the "crumple zone," people sitting in it can escape harm even if the rear end can't.



THIRD SEAT PASSENGERS

And in the newly restyled SW8 the third seat isn't the only example of "safety first." Also available is a new super-responsive 160hp turbo engine that can get you away from trouble in a hurry.



SW8, third seat passengers face forward and sit safely out of the danger zone. In other wagons, they face rear and stare danger right in the face.

Precise power-assisted rack-and-pinion steering can help you around it. And power front disc brakes can help stop you short of it. (Of course, there's an impact-absorbing front end "crumple zone" as well.)

And when you buy a 1989 Peugeot, you also get the security of a 5-year/50,000-mile powertrain limited warranty and the most comprehensive roadside assistance plan available: AAA*.

So why not call 1-800-447-2882 for the name of a Peugeot dealer near you and arrange to test drive a family wagon designed to protect every member of the family:

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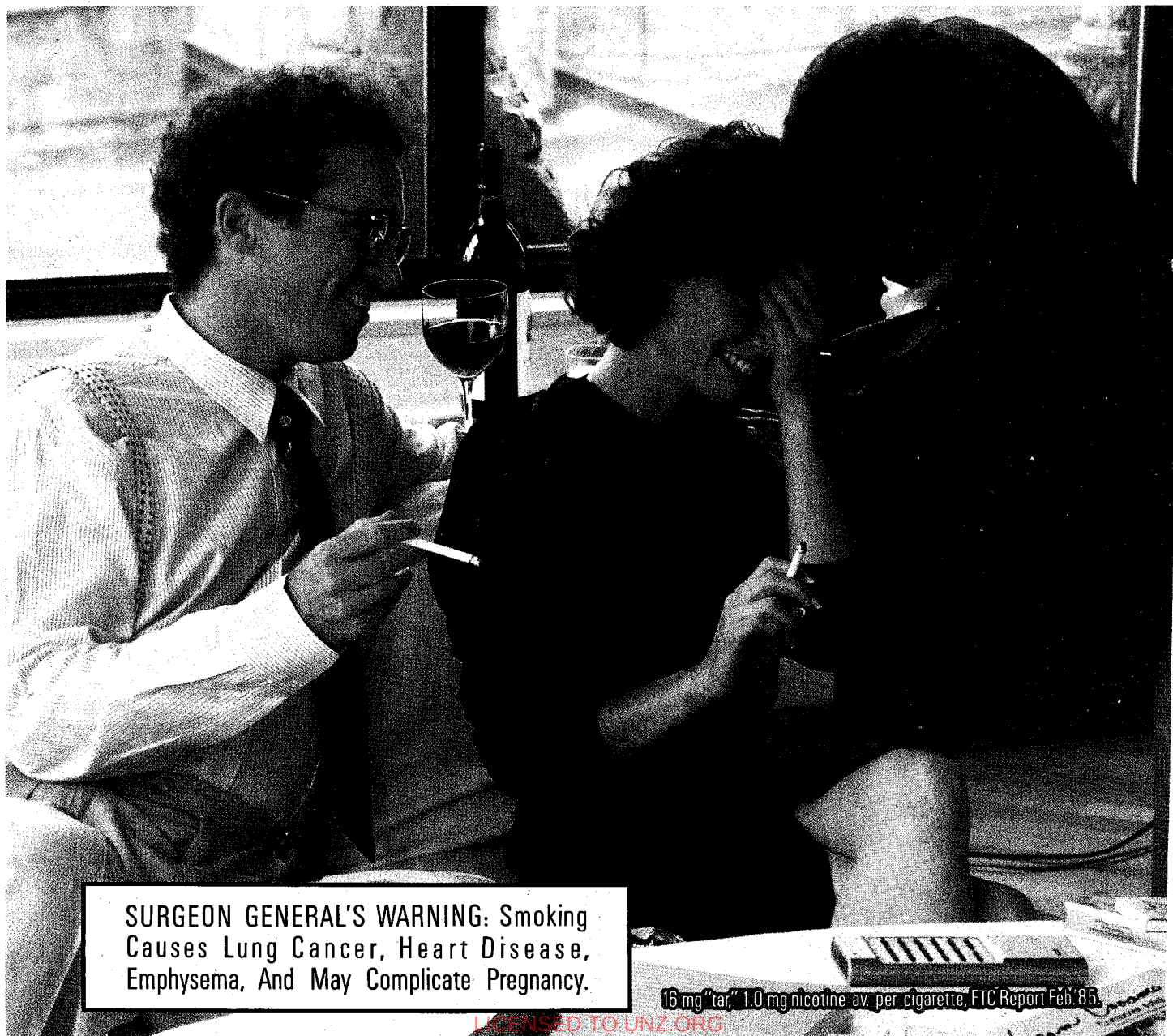


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